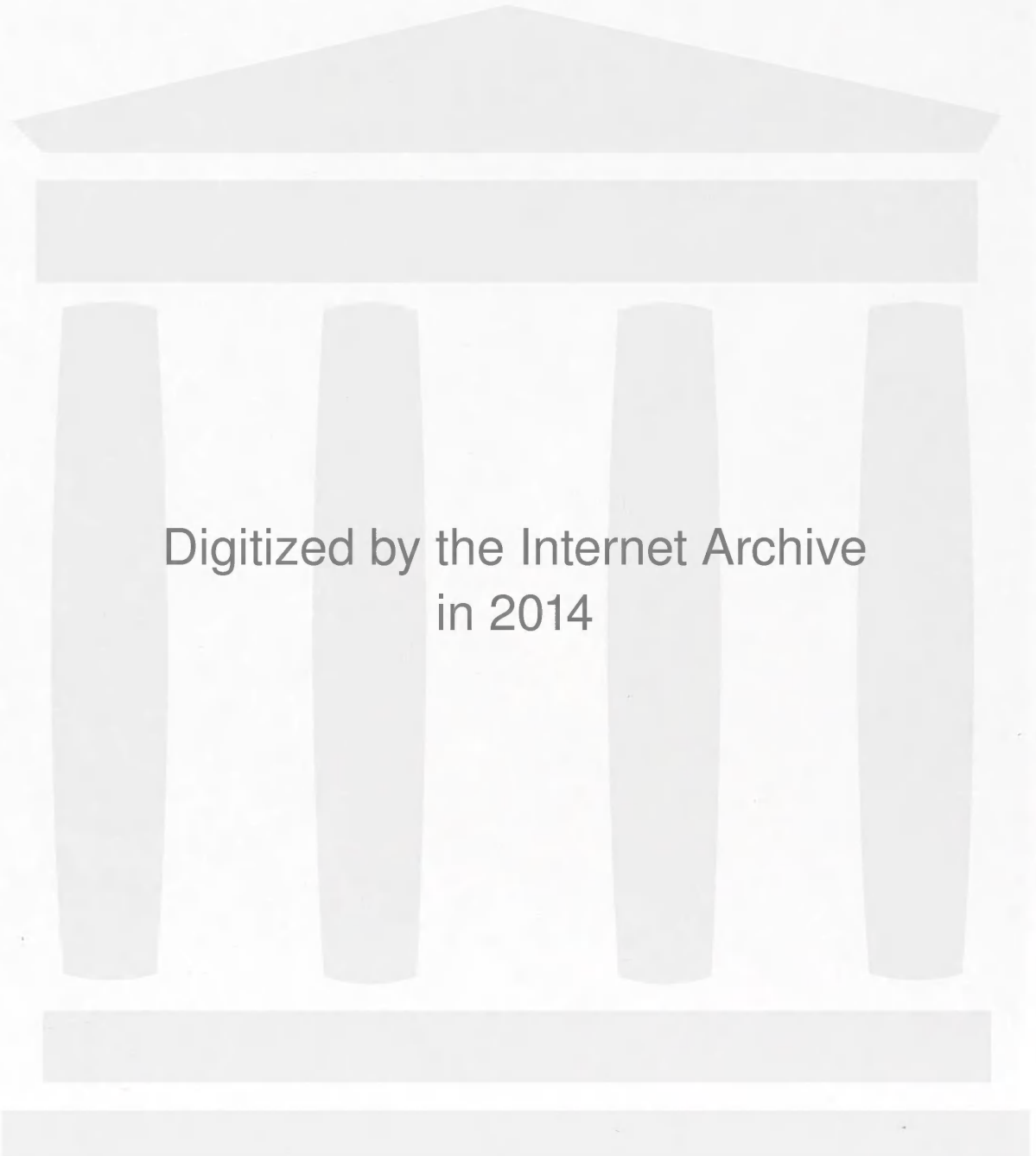


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HOUSE BEAUTIFUL

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FABRIC MAKES THE ROOM

Roses Run Riot
On Chairs, Pillows, Walls, China

New-Verve Victoriana

Dream Kitchens



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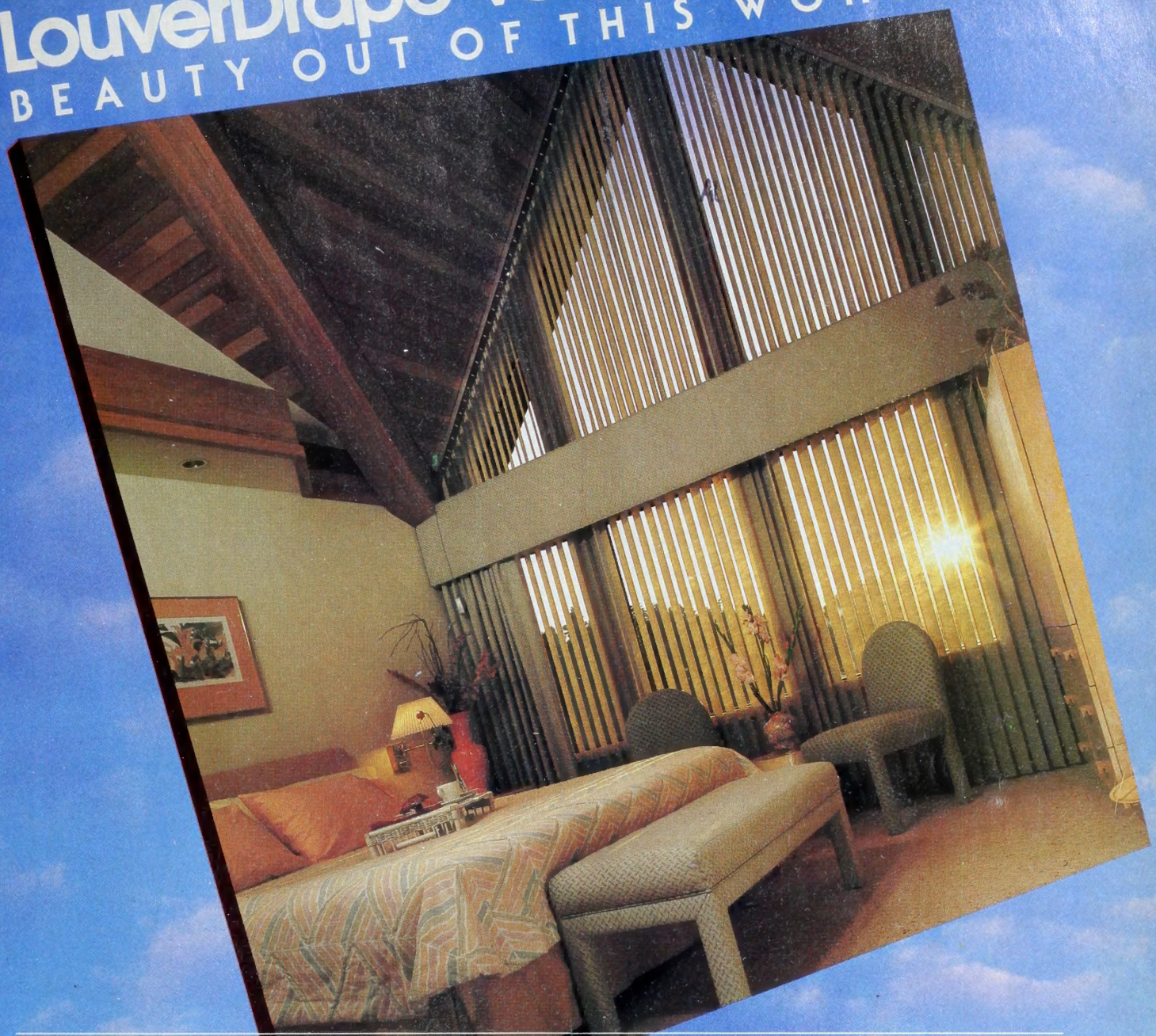
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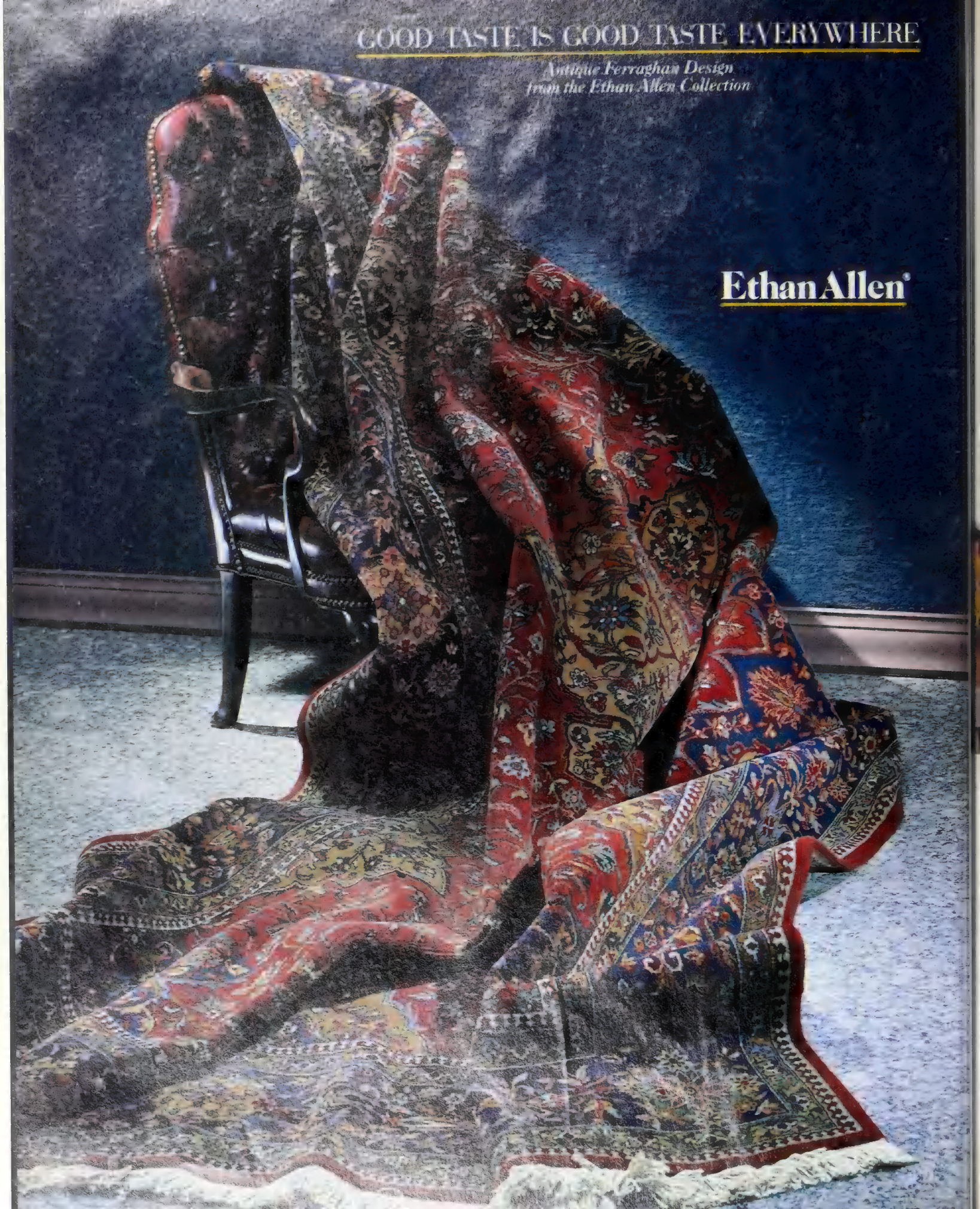
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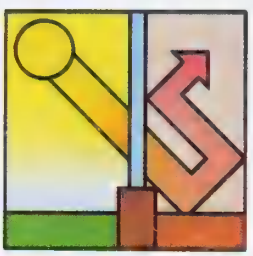


On the cover: Dressed up with a tented ceiling, balloon shades and tie-back curtains, this spacious porch becomes a romantic retreat. The floor is covered with sisal rugs stenciled in a trellis and flower pattern. Design by Josef Pricci for the 1985 Southampton Designer Show House. Photograph by Lilo Raymond.

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THINKING ALOUD

"THERE'S NOTHING SERIOUS ABOUT DECORATING A PORCH . . . . IT'S A PLACE TO ENJOY A SPECIAL EASE AND TO BE IN TOUCH WITH NATURE."



I usually don't think of myself as even vaguely Victorian. After all, the *last* thing I want is a dark, stuffy, formal interior. But I'm discovering a side of me that's very much in tune with that fascinating era. And that's a love of creating fanciful places for outdoor living, from grand porches to romantic bowers and vine-covered gazebos.

I hadn't quite realized the extent of the Victorians' enthusiasm for romantic outdoor places until recently when I talked with writer Allison Leopold, whose book *Victorian Splendor* is excerpted in this issue. "The porch held a very special symbolism for the Victorians. Both nature and home were very important in a world that was becoming increasingly industrial," she told me. "The porch blended both in what was essentially a summer parlor."

With that nature-loving philosophy behind Victorian architecture, it's no wonder that the Queen Anne and Carpenter Gothic houses offer up the most magnificent porches. I think their apex was reached in many of those splendid hotels on the water's edge, especially the Grand Hotel on Mackinac Island in Michigan whose rocking chair-filled porch is 880 feet long.

Although the notion of the sweeping porch is Victorian, the porch has been translated into many other styles of architecture. It has decorated the Main Streets of America and has offered an illuminating box seat on street theater. My own fondest memories of growing up in the Midwest are built around porches.

Today we're realizing that like the Palladian window, which makes many an ordinary house majestic, a distinctive porch can enhance whatever architectural style you favor. As architects once again pay attention to outdoor living spaces, they're recognizing the enormous appeal of the porch, perhaps with a balcony off a bedroom to extend the view and living space. In remodeling, we're realizing that the porch, in terms of dollars spent and pleasure yielded, is one of the most rewarding investments. It's an extra summer room that can easily be made fanciful with the wonderful gingerbread trim and railings now available.

For a friend of mine, it was the charm of a porch—or more precisely two porches—that finally sold her on her new house. Though her decorating scheme for the rest of the house is still in flux, her plan for her porches is complete. She's moving out her collection of pastel-painted Lloyd Loom chairs and covering their cushions in the linen print from *Out of Africa* (see HB Today, May '86).

Which leads me to another aspect: What's at home on a porch? My answer is be innovative. There's nothing serious about decorating a porch. You can let your fancy play. It's a place to enjoy a special ease and be in touch with nature. My own indulgences are an old-fashioned glider that seats two in comfort and, of course, an ample table so I can serve as many meals outside as possible.

As a hostess, I've learned a secret: I need only cook the simplest of foods if I serve them outside. The setting will guarantee a memorable meal. And guests will come away feeling spoiled if I bring out a lace tablecloth, comfortable chairs, beautiful china and, in short, my favorite things.

Not surprisingly, some of the best and most practical furniture comes from the Victorians, who valued wicker because of its organic and decorative qualities. Nineteenth-century garden furniture is back in the limelight, too, from cast-iron love seats to white wire plant stands in lacy shapes.

Just as porches blur the distinction between indoor and outdoor rooms, so should their decoration. A rule-breaking case in point is the *tour de force* porch on our cover decorated by Josef Pricci. The fantasy begins with a tented ceiling, softened with balloon shades and warmed with stenciled sisal rugs. Mr. Pricci transformed the veranda of this run-down Victorian house with an unbridled imagination, much the way an artist would when approaching a fresh canvas.

This kind of all-out decorating is something we usually think only belongs indoors. But how luxuriously pampered we feel in an outdoor room lavishly decorated—and open to a long, cool view of the garden and green lawns. It sets the stage for delicious afternoons where time slows to a languid crawl, rather like summers must have been in the Victorian era. Mr. Pricci kept it all practical by shielding his porch with awnings and roll-up plastic shades. An extravagance? Yes. But how much more we appreciate the amenities of civilization when we bring them outside.

The lesson that I'm learning—the Victorians knew it well—is that as much as we love nature, we adore it even more when it offers us all the comforts of home. ■

JoAnn Barwick

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"KITCHENWARE IS THE ANTIQUES LOVER'S NEWEST PASSION," NOT ONLY TO OWN AND DISPLAY BUT ALSO TO USE

By PAULA RICE JACKSON

To quote the English satirist George Meredith, "Kissing don't last; cookery do!" It seems cookery is more lasting than even he might have anticipated. Kitchenware is *the* antiques lover's newest passion. In what is a virtually limitless field-for-finds, American, English and continental kitchen accessories and cooking tools are the choice of today's shrewd collectors.

Why? There are several reasons. Antiques dealer Pat Guthman, whose Southport, Conn., shop specializes in 18th- and 19th-century ironware, says, "It's an interest that reflects a softening of the high-tech look." Buffy Birrittella, vice president of Polo/Ralph Lauren, agrees. "When we were doing Ralph's kitchen in his Colorado log cabin, we scoured the shops and flea markets to find things that would keep us all from being mechanized into boredom," she says.

Joanna Seitz, former co-owner of the charming Church Street Trading Company in New Milford, Conn., says her interest in antique kitchenware started small but gradually worked its way to bigger things. "I think something as simple as molded baking pans can really open up this world to you."

It appears then that a kind of balance is being struck. Science, having invaded the American kitchen in the 1950s, mechanized and streamlined everything in sight. (Why are so many kitchens still painted laboratory white?) "My specialty," says Pat Guthman, "is open-fire cooking utensils of the 19th century. Today the black wrought-iron pieces make a wonderful contribution to modern kitchens. You'd be surprised how many people are interested in learning how to cook in an open hearth."

As French country antiques dealer Howard Kaplan insists, "An omelet in a French omelet pan is a better omelet. That's the real reason why the rustic, rural appeal is so strong. Have you eaten a meal in a kitchen and been reminded of the old-fashioned kind of attention that went into preparing a meal? I'll bet it tasted great. There's a powerful psychological influence at work here. For instance, Italian food seems more authentic when prepared with Italian kitchenware."



Antique spongeware is used in a contemporary kitchen.

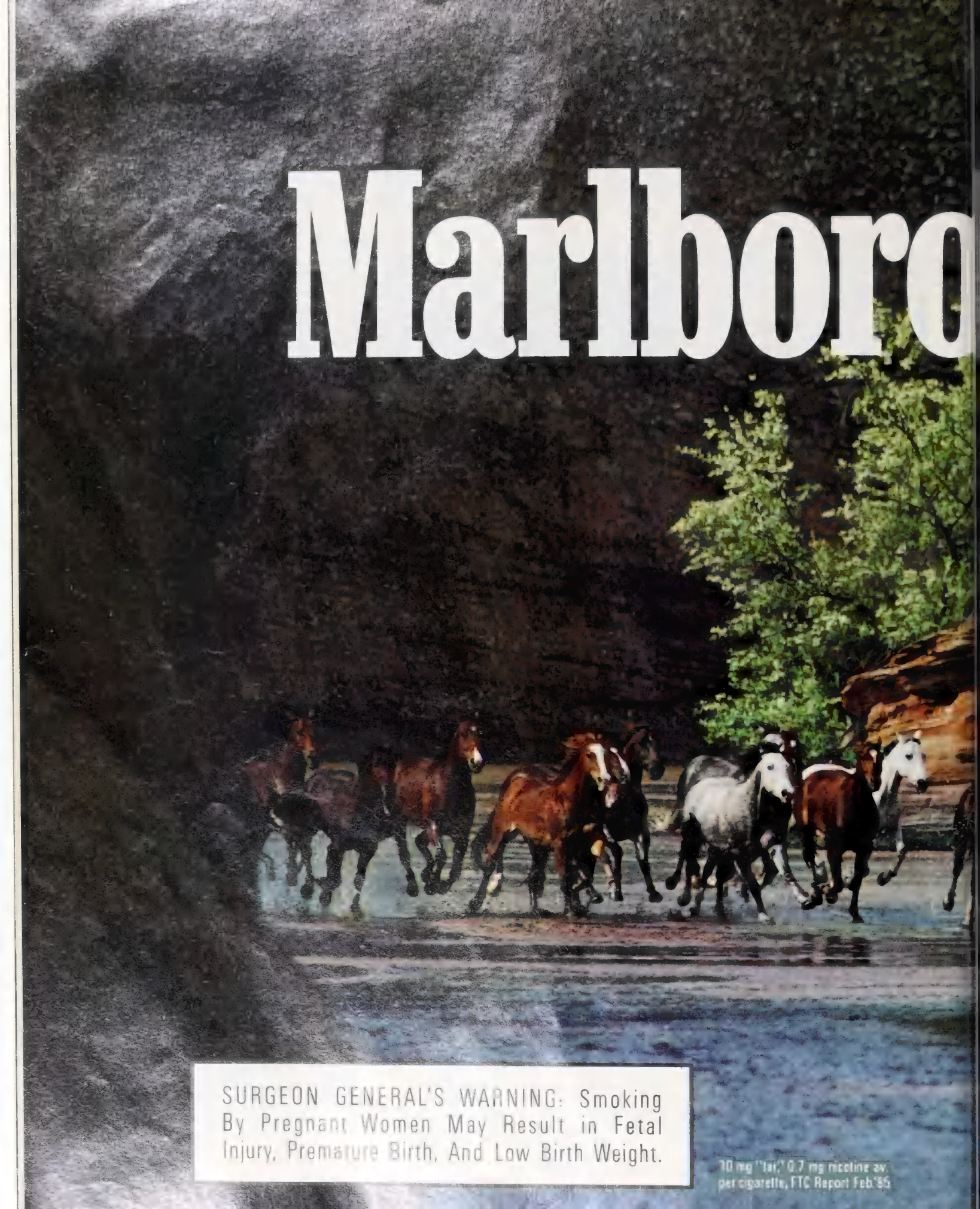
Baskets and molds vie for top position among kitchen collectibles, baskets just edging into first place. "For texture, patina, usefulness, for the sheer beauty of display, whether woven or made of wood, nothing beats a basket," says Mr. Kaplan. "And, unlike a lot of objects that take up counterspace, you can put a basket anywhere—on the wall, on the floor, hung from the ceiling, in or on another basket. Molds—copper, tin, ceramic—run a very close second. Baskets and molds are the most popular because they combine function and display in a way an antique nutmeg grater or an antique coffee mill might not." Mr. Kaplan urges his clients to use the objects they buy. His current love is royal copper and he is busy tracking down whole sets from royal palaces with distinctive crests and marks.

When traveling in other countries, you'll find most kitchen antiques representative of the *peasant* population. It is they, rather than the middle class or the aristocracy, whose handwork you are preserving. Those countries that were bypassed by the Industrial Revolution are the ones where rustic traditions prevailed. England, for example, features copper-plated everything; France, 19th-century red faïence pottery whose decoration resembles fingerpainting. Crockery, especially bakeware, is the hallmark of Germany. Spain and Italy are rich sources of earthenware. And copper is king throughout Europe; each country has its own style.

According to Mr. Kaplan, the absolute best hunting should be in those towns and provinces surrounding capital cities because such places functioned as "support systems" for urban dwellers. Things to look for: water-gathering vessels, oil jars (the bigger the better because they make great lamps), enamelware, sets of canisters labeled and numbered, salt shakers, casters, pepper mills, spice and tea caddies, coffee grinders, stone and wood mortar-and-pestle sets, wood and china rolling pins, wire egg and vegetable baskets, trivets, bottle carriers, clocks, handmade graters, saucepans, slotted spoons, butter molds, bundt molds, aspic molds, terrines and casserole dishes.

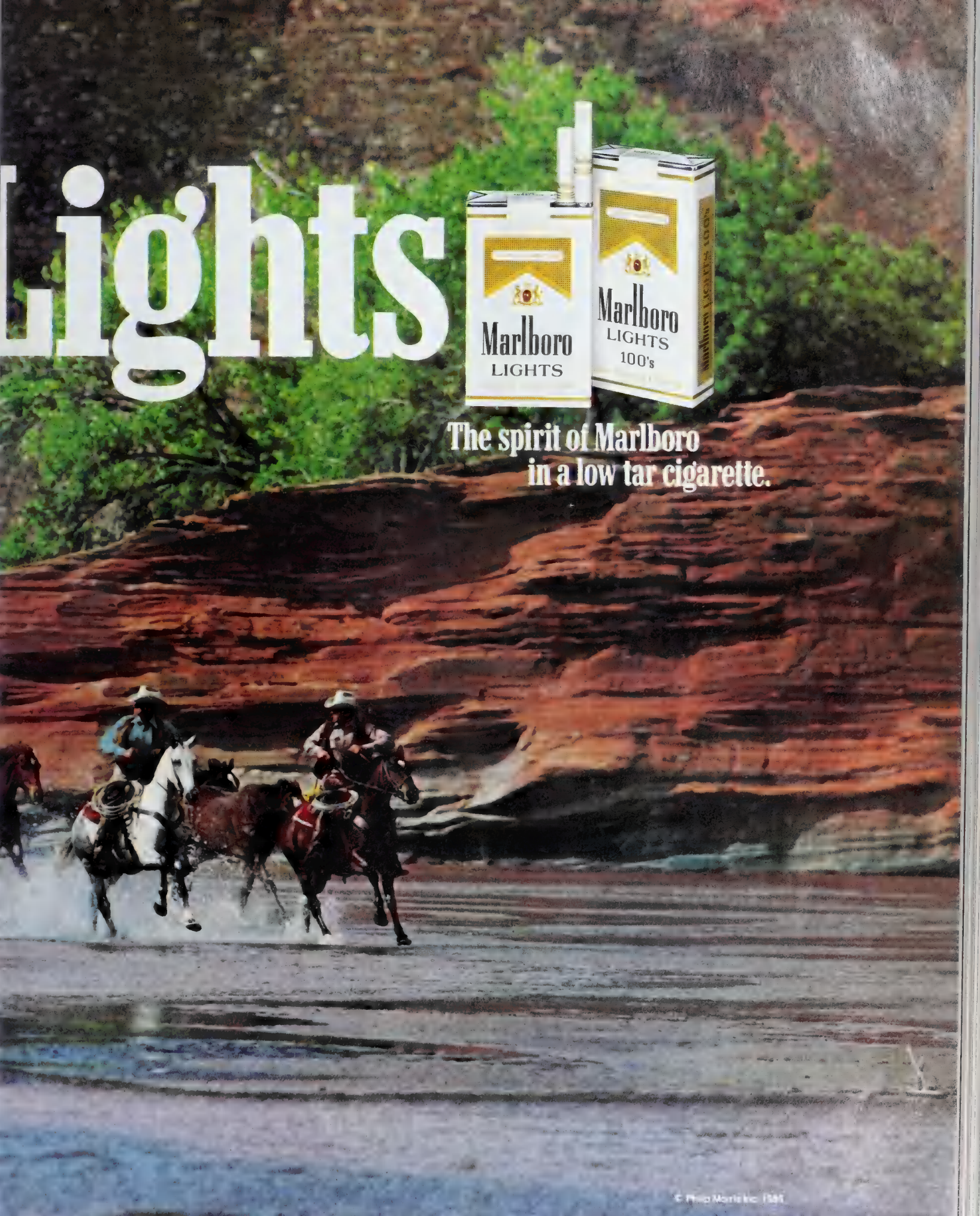
The issue of whether or not to use antique utensils sometimes troubles buyers. Consider the utilitarian purpose they once served—and their potential in your kitchen. As examples: Chopping blocks double for serving hors d'oeuvres; a wire egg basket can hold breakfast muffins hot out of the oven; trenchers make unique serving plates. There are no limits to today's applications for yesterday's treasures. The qualities of visual appeal, everyday function and accessibility make this area of antiquing particularly appetizing.■

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LIBERTIES WITH LIBERTY

FOLK ART IMAGES OF "AMERICA" BEGAN AS AN INDIAN QUEEN AND MATURED INTO A TORCH-BEARING GODDESS



Though the Statue of Liberty is attracting all the fireworks this month, she's actually only one of a series of patriotic females who have been the subject of collectibles from weather vanes to springerle cookie molds and woven coverlets. These American images are now the proud theme of an exhibit, "Liberties with Liberty." Presented by the Museum of American Folk Art in New York City and sponsored by The Xerox Foundation, the exhibit is currently on view in Dallas and will travel to Chicago and Los Angeles through 1987.

Our earliest patriotic female icon was an Indian Queen, scantily clad in feathers or tobacco leaves. Depicted by European artists, she was►

Top left: "Columbia," in an early-19th-century watercolor, holds the liberty cap on the liberty pole. *Left:* This c. 1886 weather vane has a close likeness to the Statue of Liberty. *Right:* Joe Miller's c. 1870 watercolor—based on a Currier & Ives print—bears the artist's poem.


Our Country is Free.

 Continued from page 15

LIBERTY HAS DECORATED EVERYTHING FROM COVERLETS TO COOKIE MOLDS

America, complementing the other female figures representing the continents of Africa, Asia and Europe. This American often brandished a club or bow and arrows and was accompanied by parrots or pumas in lush tropical foliage. Sometimes she rode an armadillo or an alligator.

As the 13 English colonies matured and their desire for independence from Britain grew, the Indian Queen also changed. Between 1765 and 1783, she became younger, less savage and more rebellious. She was still pictured with tropical animals and plants, but also with cargo ships, bales of cotton and tobacco. As a symbol of the colonies, she trampled lions, crowns, chains and the key to the Bastille—traditional images of the tyrannical monarchies of England and France.

As the Revolution neared, the Indian Princess was pictured with the ever-vigilant rattlesnake, pine tree, eagle, liberty cap and pole as she portrayed a nation struggling to be free. More frequently, she was accompanied by the Goddess of Liberty, reaching for her liberty cap.



This "Miss Liberty" decorated a boathouse.

With the neoclassical revival, spurred by archaeological discoveries at Pompeii, young America became infatuated with the democratic ideals, legends, gods and goddesses of the ancient world. By the late 1790s, it had become unclear whether the feathered Indian Princess was changing into a Greek goddess or a Greek goddess was placing feathers in her hair. Architecture, fashion, furniture and the decorative and folk arts all incorporated this image of a tall, full-breasted, classically clothed and coiffed Plumed Goddess. As she gradually metamorphosed into the Goddess of Liberty, she was seen with an olive or laurel wreath or a helmet and carried a sword and shield.



Benjamin Franklin, George Washington and a blonde Indian Princess gaze at a Goddess of Liberty in this silk embroidery, 1805-1810.

Edward Savage's popular 1796 engraving entitled "Liberty in the Form of the Goddess of Youth Giving Support to the Bald Eagle" blended America and Liberty. The engraving was copied in media ranging from china to needlework.

Many hybrid [illegible] were created as yet another heroic lady, Columbia, emerged. Named after Christopher Columbus and usually dressed in white with a blue, starred sash, Columbia sometimes wore a wreath, helmet or liberty cap. Associated with previous female symbols, she also stood for freedom of the seas and sailors' rights and was often merged with Liberty from 1815 to 1860.

Ultimately it was Liberty who became the primary symbol of America. She stood for the country's most passionately held ideal. American artists made the classical Liberty their own, wrapping her in stars and stripes, covering her with the shield and guarding her with the bald eagle.

Her most famous interpretor was Frédéric Auguste Bartholdi, whose Statue of Liberty we pay tribute to this month. His work continues the European 19th-century tradition of heroic female statues, and actually has his mother's face plus a monumentality inspired by the Colossus of Rhodes. The statue owes her torch and her robes to a revamping of stock images first published in 1593 in Cesare Ripa's *Iconologia.* "Faith" is depicted as a helmeted female, classically dressed in white, cradling an open book of the New Testament and the tablets of the Old Testament, while holding a flaming, heart-shaped candle. The candle symbolizes her power to enlighten. "Truth" was the source of Liberty's radiant crown. Another influence on our statue is the third-century-B.C. Roman image of Liberty at her temple on the Aventine Hill.

Clearly the image that stole America's heart, Liberty has been democratically displayed. She has been shaped into weather vanes aloft church steeples to remind Americans of spiritual values, and has adorned tavern signs promoting spirits of a more temporal nature. Carved Indian Princesses advertised tobacco along dusty main streets. Housewives draped their windows with toile printed with the Plumed Goddess. Americans felt completely free in interpreting Liberty using found and recycled materials, bright colors and inventive composition. Their chauvinism has given us a proud legacy of liberty images, from sea to shining sea.■ —NANCY JO FOX

An interior designer, Ms. Fox is curator of "Liberties with Liberty" and author of the E.P. Dutton book by the same title.



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VIEW FROM THORNHILL FARM



By DEE HARDIE

A few autumns ago, when the maple leaves were as yellow as churned butter and as deep red as a country barn, we bought a sizable insurance policy. We bought a second house. A house that sits on Main Street in a small Vermont village, a house that has watched a rural world walk by for the last 170 years.

People obviously buy a second house for different reasons—some go for a cottage by the sea, others a cabin in the hills, a condo in Florida. We, however, bought this house simply because we wanted to be nearer to some of our children—Diana and Todd who have chosen Vermont forever. And so we feel we bought an annex to a continued family life, a house where grandchildren can bicycle over for an afternoon of making strawberry jam, where they can spend the night and together we can watch the sparkle of fireflies. *These* are my premiums, my priorities and why I think of this house as an insurance policy rather than a piece of property. I grew up with a lot of children—our own—and I want to be in reach for the next chapter.

Still it is a big step, certainly a new responsibility, and, at times, rather frightening. I began to wonder how I was going to juggle Thornhill Farm and Main Street. Their personalities are totally different—which might be another reason we succumbed so easily. At a certain age any new spice is a tonic. The Vermont house in Hinesburg, south of Burlington, is of New England brick, square and solid, its fine-boned facade could stand on its own anywhere. On the other hand Thornhill, funny old Thornhill, is a rambling Maryland farmhouse that we have turned into a home over the last 31 years. There were, I must admit, questions in my mind. Were we wise, in our emotional leap, to land in Vermont?

Todd and Diana think so, which is comforting as well as flattering. But we don't want to get in their way, be on their minds. But the partnership has worked. And for over a year Diana and Todd kept our house warm for us, living there while they looked for a place of their own.

Now they have found it, a wonderful white farmhouse with a sweeping view of their beloved Vermont mountains, and in the spring, lilacs everywhere.

Their house is just about 10 car-minutes away from our Main Street. And when we returned there last July I knew we had made the right decision. We visited with our children with ease, we helped them paint their new house, and on the Fourth of July we all sat on our front lawn on Main Street and watched the parade go by.

It was Americana, which I love, at its best, filled with simple, old-fashioned charm. Boy Scouts and bicycles, flags and flutes, fire engines and fireworks. We were in the mainstream on Main Street as we have never been at Thornhill. And that's the excitement, a new world, new ingredients, but only from time to time.

Now I must learn, domestically speaking, how to divide my affection, put each house in its proper place. And try to remember *not* to worry about the Thornhill raspberries when I'm with the strawberries in Vermont!■

IRM SVANFELDT

A musical doll hand-crafted of bisque porcelain

Elizabeth

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Fine bisque porcelain…expertly hand-painted

beth's head, hands, and feet are painstakingly sculptured of fine ie porcelain, the very same porcelain used by Victorian doll makers e than a century ago. Her exquisitely sculptured face is artfully ed by hand – from her delicately arched eyebrows and fine eye- s to her rose-bud lips.

A lavishly appointed Victorian Christmas costume

beth's hand-tailored attire is true to the Victorian era, and equally o the joyful spirit of Christmas: the luxurious Christmas-red velvet with puffed satin sleeves; high collar and cuffs finished with elab- lace; and matching red velvet lined in rich satin and lavishly med in soft, fluffy marabou. A ious 22kt gold-clad Christmas oin adds just the right touch of tmas.



Her lips, brows and lashes are meticulously painted by hand

ill play Wish You a y Christmas" e turn of a ully n key.

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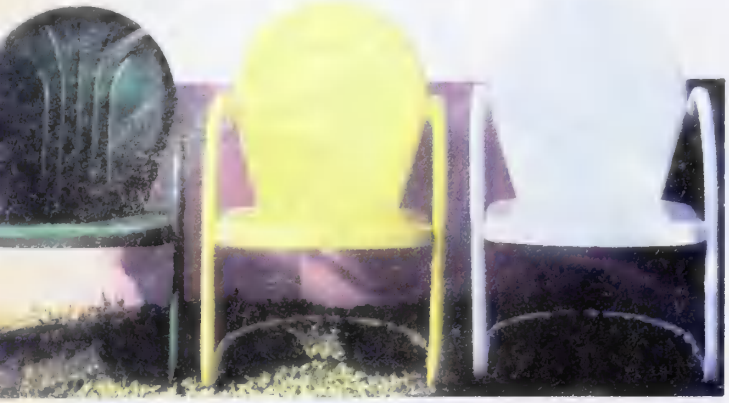
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Make check or money order payable to: Danbury Mint.

T8

THE BEST OF JULY



★ This summer's find: the Bayou chair *(above)*. Look for one in secondhand shops on your travels, or scoop up the Conran's version, $49. ★ A spellbinder for the beach-bound: Ken Follett's *Lie Down With Lions* on cassette ($19, Brilliance Corp.). A 10-hour tale read by various actors, it's also enthralling for long car journeys. ★ For bittersweet laughs, don't miss *Heartburn*, starring Meryl Streep *(below)* and Jack Nicholson. A "character" that has been expanded in the screen version of Nora Ephron's bestselling novel: a town-house whose renovation has almost as many problems as the couple's marriage. ★ Where to go to celebrate the glorious Fourth? To New York for a fiery salute to the Statue of Liberty; to St. Louis for fairs under the arch; to Bristol, R.I., for the oldest (and some say the best) parade. ★ The ultimate trip for film buffs: a star-studded First Annual Intercontinental Motion Picture Adventure to England, Aug. 23 to Sept. 1, hosted by The New School's Richard Brown. Fly over on a chartered Concorde, sail back on the *QE II* with the likes of Richard Dreyfus and Robin Williams. The action-packed itinerary includes the filming of James Bond's latest escapades. ★ Garlic creates a sensation in Berkeley, Calif., during its annual two-week garlic festival beginning July 14. Fifty area restaurants, including Chez Panisse and Metropol, will add star dishes such as garlic pissaladière, pigeon in new garlic soup. ★ Last spring, "Vienna 1900" was the talk of Paris; now it's the talk of New York with the Museum of Modern Art's own exhibit (July 3 to Oct. 22) covering exquisite early modern furniture, posters, tableware, jewelry. A catalog published by New York Graphic Society Books is $22.50. ★ The best sneak preview: the Monet *(above right)* and other 19th-century paintings from Paris's new Musée d'Orsay (due to open in December). Until Aug. 3, they're at the Dallas Museum of Art. ★ Sheer inspiration: the Southampton Designer Show House, July 5 to Aug. 3, set in a grand c. 1900 summer house. Decorating talent includes Mariette Himes Gomez, Gary Crain, Irvine & Fleming. ★ The zestiest new tastes: chef Mark Miller's southwest cuisine at his just-opened Coyote Cafe in Santa Fe. Don't miss his corn pasta ravioli stuffed with chorizo, spiced with cinnamon and topped with a goat cheese cream sauce.►



PARAMOUNT PICTURES

Clockwise from top left: *Conran's bring back the metal lawn chair; Claude Monet's* "Rue Montorgueil with Flags," *1878, is at the Dallas Museum of Art; "Vienna 1900" goes to NYC's Museum of Modern Art with Kolomon[illegible] c. 1902 desk; Meryl Streep cooks up laughter in the movie* Heartburn.



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SUMMER STYLE



TWIGS OR TREAT

Craft this rustic picture frame in an afternoon, a classic twig chair or love seat in a day. All you need: basic tools, branches and Abby Ruoff's easy instructions. Mrs. Ruoff and her husband, Carl, began creating furniture three years ago on their farm in the Catskills. Their original tables, chairs and baskets proved so popular the couple published their plans. "These are really more like guides," Mrs. Ruoff explains. "Because every piece of wood has a different shape, whatever you make will be an original." A set of 14 plans—including frame, chaise and baby cradle—is $13 ppd.

DOUBLE-TAKE TECHNIQUE

This tray's trompe l'oeil decoration truly fools the eye. It's created with magazine pictures given depth with a painted shadow. This shortcut technique, developed by trompe l'oeil artist Becky Franco, can be used to decorate coffee tables, chair seats or any flat surface that warrants wit. First select pictures that are close in size to their real-life counterparts; paste them on; paint a dark shadow to give the illusion of depth and finish with a coat of polyurethane. Mrs. Franco, who also decorates furniture and paints murals, has just opened a workshop at 6 Middleneck Rd., Roslyn, NY 11576; (516) 883-2198.



MADE FOR THE SHADE

For years, garden enthusiasts have been making pilgrimages to Wave Hill, an 1843 estate on the banks of the Hudson River, with one regret: Its chairs were not for sale. Due to popular demand, Wave Hill has decided to produce its chairs, a variation on the famous Rietveld design. Handcrafted of pine, sanded and ready to finish, they're $125 each plus tax and shipping. More Wave Hill temptations: aquatic and old-fashioned flower gardens, art exhibits and 28 acres of inspiration. For a chair brochure, contact Wave Hill, 675 W. 252nd St., Bronx, NY 10471; (212) 549-3200.►



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PEOPLE

SITTING ROOM

Architect Allan Wexler's roof-topped outdoor chair *(right)* comes with its own shade, adjustable windows and a ledge for drinks, so you can curl up in privacy yet still be one with nature. Also available as a love seat, it's Mr. Wexler's latest exploration of "the way architecture monumentalizes an ordinary act like sitting." His temple-shaped room for dining *(far right)* is another case in point. Just big enough for a table and chairs, it also plays with the boundary between indoors and out. Its columns are made from unpeeled trees, quartered and turned so their bark sides face inward. This month look for Mr. Wexler's "Chair/Building" (about $2,000) at The Gallery at Workbench, NYC, where an outdoor furniture show runs through July 20.



ALLAN WEXLER



ELIZABETH HATHON



EDITOR'S FUSION

AD-LIBBING

The first stateside home for Lady Jane Churchill's fabulous English fabrics? It's Ad Lib in Atlanta. The decorator's color-coordinated cottons are among the special finds at Ad Lib, a treasure house of unusual English, French and Scandinavian antiques, botanical prints, marbleized lamp shades and anything else that appeals to owner Libé Gillespie. Mrs. Gillespie developed her eclectic taste as a television executive: "I had to move around a lot, so I became adept at decorating on a budget." This approach, which she dubs "ad-libbing," will be covered in seminars with English decorator Sarah Charles in October. Ad Lib, 517 E. Paces Ferry Rd., NE, Atlanta, GA 30305.

CUMMINGS ON STRONG

After designing more than a dozen jewelry collections, Angela Cummings has turned to the table. Direct descendants of her famed jewels (note the gold handle and inlay look of "Shimmer," below, right), her porcelain for Arita was "translated from watercolors" in gem tones such as lapis, coral and jade. To coordinate: "Shell" silverware and "Twist" crystal with motifs borrowed from her jewelry. The prolific Ms. Cummings plans to add more accessories to her collection (available at Bloomingdale's and other fine department stores) plus additional patterns.■



ELIZABETH HATHON



Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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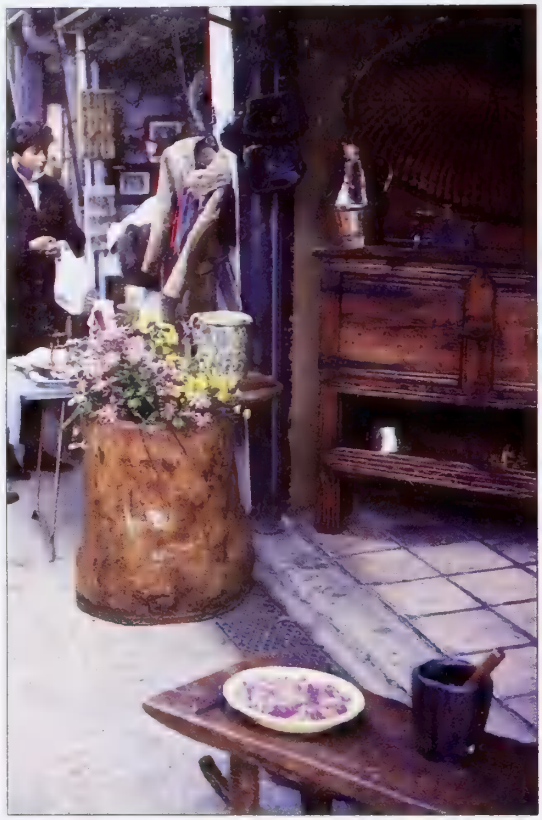
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ADVENTURE IN PARIS: BARGAIN-HUNTING AND BROWSING THE ENTICING FLEA MARKETS

By CLAIRE WHITCOMB

Michel Morin was just setting out a pair of wooden shoes and a worn Provençal bench in his booth at St.-Ouen, the granddaddy of Paris's *marchés aux puces* (literally, flea markets). It was early on a quiet, gray Monday. Had it been the weekend when the *marché*'s crowds resemble the Métro's, I might not have noticed the baskets M. Morin had piled in a corner. More specifically, I might not have spied their tags: The baskets were all labeled and ready to be sent to a New York shop down the street from my apartment.

More than a small-world story, this encounter was just one sign that Paris's *marchés aux puces* are the not-so-secret source for America's best antique shops, not to mention Pierre Deux and Barneys Chelsea Passage. "Ah, the flea markets are not what they used to be," Francophiles will tell you. And they're right. Gone are the days when you can pick up a pile of big, lacy square shams for a song. But you can still happen on vintage linens, Deco furniture, ivory-handled knives and majolica for a *lot* less than you'll pay in downtown Paris, let alone the States.



Michel Morin's booth 112, Allée 6 is at Marché Vernaison, one of the eight top-notch markets at St.-Ouen.

The pursuit of such finds is by nature an adventure. Four of the five flea markets I visited were flung to the far corners of Paris. Almost without fail, you take the Métro to the last stop and emerge in a world away from the chic of Blvd. St. Germain. If you're thinking of lunch, count on a *croque monsieur* at a café. You've left gourmet fare a half-dozen Métro stops behind. However, at **St.-Ouen**, disappointment is seldom possible.

A complex of eight distinct markets with about 3,000 stands, St.-Ouen covers *acres*. Finding something you love is simply a matter of endurance—which starts on the long Métro ride to Porte de Clignancourt. Head down Avenue de la Porte de Clignancourt, cross the Blvd. Périphérique Nord, and turn left on Rue des Rosiers. Don't be surprised by the stands purveying new, K-Mart-esque clothing (one notable exception being Arche shoes), Michael Jackson tapes and kitchen gadgets; these only rim St.-Ouen. Persevere until you reach **Marché Vernaison** at 99 Rue des Rosiers.

Everyone has a favorite among the markets at St.-Ouen, and Vernaison is mine, perhaps because I discovered it when it was just waking up on a quiet Monday, perhaps because its winding allées seem like those of a small village. Though the rows of little shops go off at somewhat appalling angles, all the allées and stands are numbered, so you have a chance of finding your way to the same dealer twice. But rather than leave all to fate (or perhaps to the gypsy fortune-teller who parks herself near the entrance), follow signs to the toilets and telephones on Allée 8. The reason is that the guard there sells an invaluable map ($1.80) that plots all the allées of all the markets at St.-Ouen. A map is also sold at Stand 145, Allée 3, at nearby Marché Paul Bert.

Marché Vernaison is a delightful mix, as you'll notice right as you enter on Allée 1. Chandeliers are at Stand 3; treasures to hold in your hand—an ivory box, a silver bell inscribed with "*bébé*"—at Stand 4. Stand 6 sells cupfuls of beads and buttons, $3 to $10 *le gobelet*. Two good spots for linens are Maison Maurice at Allée 8, Stand 186, and Janine Giovannoni at the corner of Allées 3 and 7, Stand 141. There classical music plays and a dog sleeps beside baskets of beautiful trims you can rummage through.

For country furniture from Brittany and Normandy, don't miss Alain Catan's at Allée 9, Stand 223. Oh, for his Bretagne carved closet bed! For major purchases (that was $4,200), he and many other dealers will arrange shipping. A standout source for wares from the south of France is Michel Morin at Allée 6, Stand 112. That he is also a decorator was apparent from his stylish displays—with everything from Savoie pottery to floral-painted clocks. Why were there no prices, I asked. "*Mais la prix change!*" was his response. It depends on whether someone buys one or six of something. It depends, too, on a talent for bargaining. At the *marchés aux puces*, prices are never firm, as you'll often find out when you've shown interest in an object and then have begun to walk away.

On Monday, when I was at uncrowded Vernaison, there was a lot of polishing of furniture; nearby at **Marché Biron**, 85 Rue des Rosiers, there was vacuuming and cleaning of the glass doors of the dealers'

(Continued on page 102)

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ELIZABETH HEYERT

Antique majolica and framed tiles enrich a setting that defines today's new Victorian spirit.►



Above: The 19th-century exotica in this drawing room is just as stylish today. *Below:* A beadwork pillow has original Victorian tassels. *Right:* Rose Cumming chintz dresses curvaceous Victorian pieces.►



PHOTOS: LEFT, CARIN AND DAVID RILEY; ALL OTHERS, ELIZABETH HEYERT

NEW-VERVE VICTORIANA

The revival embraces formality with an eccentric detail here and there to remind you that this is Victorian style today





NEW-VERVE VICTORIANA

Ah, to sleep in a typical Victorian bedchamber freshly treated with flowers and light!



DAVID AND CARIN RILEY

While the Victorian era is long past, its heritage of style is being rediscovered: Designers, collectors and homeowners are creating interiors that recall the ambience that flourished during America's 19th century. Called Victorian Revival, the style is attracting a new and fervent following. More and more people are scavenging derelict barns for fanciful Victorian fretwork, stained-glass windows, stately marble mantels and embossed brass doorknobs. Wall treatments, once rejected as fussy or oppressive, now pulsate with fantastic pattern and color. Even the floor plans of old Victorian homes are sought after for their individuality, prized for their lingering rustle-of-taffeta charm. In this bedroom *(opposite)* the impressionistic patterning on the walls, the lace throws and the colorful needlepoint pillows all contribute vintage charm. It is not the investment in furniture or art that makes the bedroom special, but the attention to small personal touches like a hand-crocheted bedcover, a vibrant needlepoint pillow or a vase of flowers.►

Opposite: **Fringed and decorated with rosettes, half-canopied bed draperies add romance without overpowering this bedroom.** ***Above:*** **Antique papier-mâché dressing table and chair (reflected in mirror).**

From *Victorian Splendor: Re-creating America's Nineteenth-Century Interiors* by Allison Kyle Leopold, photographs by Elizabeth Heyert (Stewart, Tabori & Chang, 1986)



Even the bathroom is receptive to the Victorian revival. Like the kitchen, its treatment is a subject more for creative interpretation than for documentary restoration, as it has to combine romantic Victorian touches with today's comforts and conveniences. At the same time the range of new ways to evoke a 19th-century aura has increased. Victorian-style reproduction bathroom accessories alone—old-fashioned tank toilets, freestanding porcelain tubs, hardware, lighting—are more available than ever, and real antiques are being rescued, as well.

In this elegant San Francisco bath, the original marble sink and tile work join a freestanding oak-trimmed tub and old-fashioned heater. The *faux*-bamboo table is actually walnut, as is the late-Victorian mirror, rescued from an old dresser and adorned with brass hooks from a hall tree. Other antique accessories—including a whatnot shelf on ropes filled with family pictures, a country Victorian braided rug and a milk-white pitcher and wash bowl—elevate the bath to living room comfort.►

Above and below: **At home in the bedroom or bath, dressing table accessories reflect the Victorian concern for ornament and are highly collectible today.**





NEW-VERVE VICTORIANA

Victorian splendor is relished at a time when the accent is, once again, on luxuriousness



NEW-VERVE VICTORIANA

The Victorian revival kitchen is a feast for the eyes, a graphic display of paraphernalia



ELIZABETH HEYERT

Above: **A Lorraine Quickmeal stove made of porcelain-coated steel and cast iron works just as it did in the 1920s.** ***Opposite:*** **A small butler's pantry with old-fashioned icebox adjoins this colorful kitchen.**

Today's Victorian revivalists are creating new designs while reinterpreting the old with imagination and verve. The interior that is perhaps most subject to interpretation is the kitchen. Despite its utilitarian character, the historic Victorian kitchen had a simple, understated, functional beauty. One of its more elegant characteristics, glass-front cabinets, are enjoying a renaissance today—see the state-of-the-art kitchen shown on pages 70 to 73.

A Victorian woman once complained to her ladies magazine that the shelves of an ordinary cupboard were so deep that sometimes her "baking powder hid behind the package of soda and the vanilla bottle couldn't be found at all." The 19th century's solution was the introduction of very shallow, open shelving. Not coincidental, then, is the fact that the packaging of the time was decorative—the boxes, tins and canisters of the '80s, '90s and early 20th century were jewels of the fledgling advertising industry. Even today, they are well worth displaying and enjoying, as in this old-fashioned California kitchen *(opposite)*.

Another room open to interpretation is the sitting room *(pages 34 and 35)*. Traditionally, the Victorian sitting room was a cozy spot where comfort was more important than style or appearance. Life in the sitting room focused on family, children, close friends and hobbies. Large and fashionable Victorian homes had more than one sitting room and one of those spaces might have been done up in any of the historical or exotic motifs that were popular at the time. ■


GRANGER
RED
DROPS
TIGER
CHEWING TOBACCO
5 CENT PACKAGES
PRIMO
OPTIMO
VERY MILD
MILD

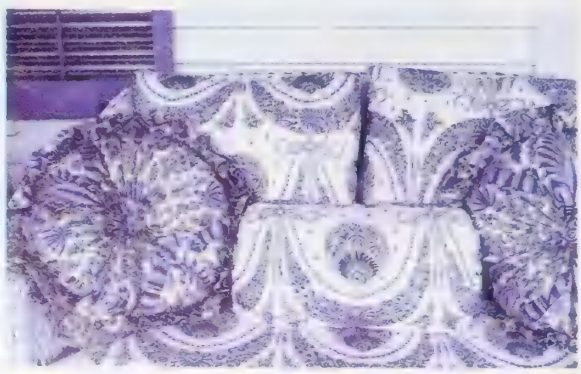


THE PORCH IN FULL DRESS

A luxurious summer living room with decorator touches usually reserved for indoors

The old family photographs tell the story: In summer, at the late Cordelia Robertson's Long Island house, *everything* happened on the porch, from children's parties to black-tie dinners. "She really thought of it as her summer living room," says designer Josef Pricci, himself an aficionado of porch living. Thus when her house became the site of the 1985 Southampton Designer Show House, he quickly chose the porch to decorate.

"A wonderful feeling of comfort and luxury" was what he wanted to bring to a space normally neglected because of its exposure to the elements. By sheltering the porch with roll-up panels of clear plastic (they're even installed behind the balloon shades), he was able to indulge in a host of special fabric effects. A tented ceiling adds a skyful of blue and white pattern and softens the starkness of the architecture. Balloon shades, which can be lowered to the floor to block glare, team up with tieback curtains to hide porch columns and create a room that's intimate yet at one with the outdoors.



Top: **Awnings and roll-up plastic panels shield the porch from weather.** *Above:* **Shirred pillows echo the tented ceiling.** *Opposite:* **Box pleats and a scalloped bottom add dimension to the table skirt's swagged pattern.**

In keeping with his instinct that "painted wood can be a little bit cold," Mr. Pricci added softness everywhere. Sisal rugs, stenciled with flowers and a trellis pattern, top blue painted floors. Lacy Victorian wicker chairs create a delicate contrast to the white walls of the house. Curves prevail from the ruffles of the balloon shades to the scalloped edge of the table skirt, box pleated to give its swag pattern greater dimension. Even the wood coffee table *(next page)* has tassel-shaped legs to evoke the breeze-swept fluidity of fabric.

Mr. Pricci's exuberant use of fabric and pattern might overwhelm an indoor living room. But with a porch, framed by views of cutting gardens and manicured lawns, nature helps keep the mood fresh. So too does Mr. Pricci's blue and white scheme. Borrowed from the sky and the clouds, it's used on everything from the blue exterior awnings to the white wire plant stands to four patterns of Clarence House fabrics. "I don't think there's anything prettier than blue and white for a house by the sea," says Mr. Pricci.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

...LO RAYMOND





Reshaped in a most romanti fashion, the porch is transformed with fabric—fr a tented ceiling to tieback curtains.■

THE PORCH IN FULL DRESS



ESSENCE OF ROSES

Bred for indoors, these varieties transform rooms into perennial gardens



It's a well-known fact that gardeners who plant roses often become insatiable collectors, always yearning for a variety recently seen in a neighbor's garden. And the desirable possibilities are endless because roses bloom in more colors, shapes and sizes than any other flower. The same urge to find a more luscious color or a more gracefully arching stem seems to be true as well of fabric and wallpaper designers, rug weavers and porcelain makers. "Roses are used more often than any other flower in English chintz," says interior designer Pauline Boardman. And the rose-patterned designs offer limitless opportunities for decorating—for example, creating a bower of old-fashioned roses or choosing a stylized design in an all-white bed coverlet.►

Left: **Plate, Marie Claire.** *Right:* **Wallpapers on boxes, Cowtan & Tout, Lee Jofa, Hinson, Quadrille. Boxes by Dee Davis. Furniture, Yale R. Burge, Florence de Dampierre. Fabrics, Clarence House, Elsie McNeill, Quadrille, Carleton V. Rug, Stark. Botanicals, J. Pocker. Screen by Robert Christian for John Rosselli Ltd.**



TOM McCAVERA


THE MACMILLAN
WILD FLOWER BOOK

ESSENCE OF ROSES



Left: Voile sheets with open-work rose pattern and pillow cases, D. Porthault; coverlet with raised rose pattern, Henri Bendel; table skirt is made from Scalamandré's Rose and Ribbon; tea service, Mottahedeh; framed botanical lithographs, Lord & Taylor. *Below left:* Rose-patterned towels and brass towel rack, The Wicker Garden; pitcher, bowl and soap dish, Lord & Taylor.







RANDY O'ROURKE

Left: **Italian, late-18th- century painted cupboard, Ed Hardy.** *Below:* **Pillows on bench, from left to right: Mayfair and Townsend fabrics from Cowtan & Tout; Romney from Rose Cumming. Pillows on floor** *(left)* **Versailles Rose, Old World Weavers;** *(right)* **Scalamandré's Tarbert Roses.**



ESSENCE OF ROSES

Almost as many varieties of roses as might be found in a botanical garden bloom in Pauline Boardman's living room, where the strong blue of the sofa ("my favorite color") has a delightfully astringent effect among the many florals. Tudor rose fabric on far sofa, [illegible] pillows, Rose Cumming; pillow fabric [illegible] throw, Henry [illegible] Porcelain, Bardith. ▶

JOE STANDART



ESSENCE OF ROSES

Rose lovers can gather these blossoms from the lush abundance of patterns for all manner of decoration





Top left: Upholstered chair, K.P.S.; fabric from Cowtan & Tout, pillow covered in Haddon Hall Glazed Chintz, Brunschwig & Fils.
Left: Hickory/KayLyn sofa covered in Cohama Riverdale's Rambling Rose fabric designed by Gear.
Right: Fabric-covered boxes from I Was Framed.

FOR MORE DETAILS, SEE PAGE 67 IN THE SOURCE.





TOM McCAVERA

Above: **Screen covered in Cowtan & Tout's Bailey Rose Wallpaper. Teapot, small bowl with lid, large and small pitchers, tall candlestick, Tiffany & Co.'s Biedermeier Collection. Small candlestick, cachepot, octagonal dish in Sceaux Fleurs pattern, The Mediterranean Shop. Heart-shaped box, Lord & Taylor. Checked fabric, China Seas. Plate and pitcher (in rear) Pierre Deux.■**

Editors KATHLEEN MAHONEY
and CAROLYN ENGLEFIELD-CARTER

CLASSICALLY PROPORTIONED ADDITION

A new wing unifies the original house with its landscape

With the help of extensive remodeling whose final phase was an addition, this house grew more harmonious in stages. Indeed, the classic proportions of the square addition make it look like the original little house to which the rest of the house might have been added.

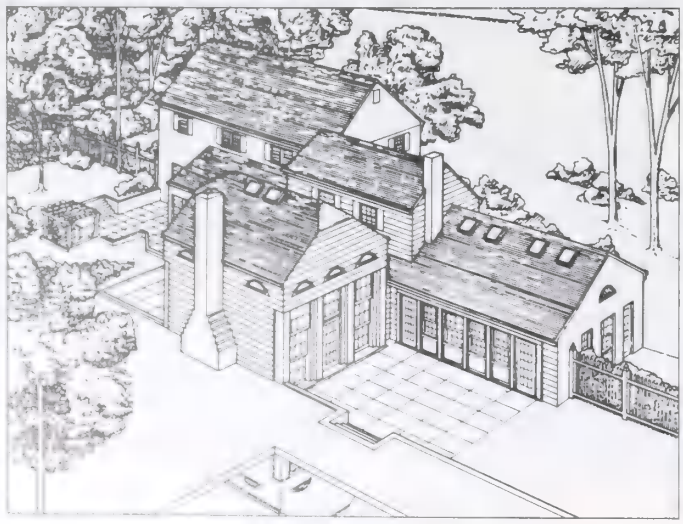
"I took a real slide on the slippery slope you ascend when you start remodeling," Lila Scott Lohman says. That's how she describes the process of converting her 1950s developer's house to this country villa, so at one with its Virginia site it looks as if it could have been there for a century.

Cass & Pinnell Architects accomplished this transformation in several phases. It all started when Mrs. Lohman asked the firm to make her living room lighter and a little larger.

"The house's central hall plan did not recognize the virtues of the site," Patrick Pinnell says. To correct this the architects designed a series of outdoor rooms including a gazebo. To lighten the living room and make it easily accessible to the garden they put in a large square door that frames the gazebo.



By building the addition out into the backyard, the architects further expanded the house's living space and defined two outdoor rooms.



Mrs. Lohman next asked Cass & Pinnell for advice on siting the swimming pool. A year or so later an abundance of friends and children—resulting from the merging of her family with that of her second husband, Mark Lohman, necessitated more living space. The architect's solution: a large, almost free standing addition. It at once unifies and divides the gardens. Ten-foot-tall triple-hung windows enable the new room to function as an open pavilion.

"Confronted by the need to make a complicated house more complicated," Mr. Pinnell says, "we decided to create something that looked as if it were there before." This was achieved by the addition's careful placement in the gardens and by taking elements from the existing house—the fireplace chimney, mullioned windows and pitched roof—and accentuating them. Thus, the new room becomes the dominant element and lends order to the rambling structure of the house. "The use of a regular underlying grid in the design of the addition," Mr. Pinnell explains, "is like the regular bass beat in music against which the melody can be played." ► —SUSAN ZEVON



CLASSICALLY PROPORTIONED ADDITION



Custom-designed 10-foot-tall triple-hung windows topped by fixed clerestory windows and generous-sized skylights open the addition to the trees, sky and pool.■







Carved from a slope and insulated by surrounding earth, the gazebo is a cool oasis in harmony with the house

GRAND-SCALE DECORATING WITH SHEETS

The most lavish dressmaker effects are eminently practical with these sophisticated patterns

Certain sheet patterns are simply too decorative to be sequestered in the bedroom—for example, this exuberant rhododendron print, "Villa," by Utica for Stevens. Evocative of English chintzes, its dusty mauves and subtle roses establish a theme that colors the rest of the decorating, which includes lavish displays of fabric. Luxurious as it looks, the fabric is actually one of the more economical features. "Dollar-wise, you simply can't beat sheets for width and yardage," says Stanley Hura, who designed this and the following rooms with Beau Maas.

Practical, too, are the swagged curtains. Piped in pink sheeting and finished with bows, they offer a dressmaker look, sans dressmaker. Utica teamed up with Croscill and had "Villa" made into standard-size window treatments and sofa pillows trimmed in pink.

Upholstering rather than slipcovering the sofas was a bold move on Mr. Hura's part. "But why *not*?" he asks. "Sheets will stand up to all kinds of wear." And by outline-quilting the flowers, he gave the fabric even more heft as well as drama. In keeping with the English garden style of the room, he added detachable sofa skirts, gently gathered and welted with the same lush blooms.►

Sofas, Pearson Co. Fireplace tools, Danny Allesandro, Ltd. Silver frames, James II Galleries. Chinese trunks, John Rosselli, Ltd. Rug, Kamdin Designs. Painting, David Findlay Galleries. Coffee table, Karl Springer Ltd. Console, Florian Papp

ON THE NEXT PAGES
Blue and white stripes borrowed from mattress ticking dress the bed, windows and ingeniously skirted breakfast table. The table's top cloth is actually an eight-pointed star, pieced so stripes run horizontally. Its underskirt has a flat top and shirred sides. "Country Basket" sheets by Mary Emmerling for JCPenney. Rug, Thos. K. Woodard. Pine stand, Evergreen Antiques. French armchairs, Hendon Inc.



GRAND-SCALE DECORATING WITH SHEETS

In a tiny, whitewashed barn, sheets inspired by mattress ticking dress the bed and breakfast rooms



GRAND-SCALE DECORATING WITH SHEETS

A curved, curtained alcove and do-it-yourself vanity are a tour de force with sheets

The curtains were up and it was nearly showtime for this dressing room when the designers realized *something* was missing. "I rushed out in search of raspberry trim for the windows," says Stanley Hura. "The color is 25 percent hotter than anything else in the room, but we needed that bold framing."

The trim outlines a curtained alcove shaped out of the simplest materials. The soft drapes are "Candice" sheets from Cannon Mills Royal Family collection. They're stapled to a plywood crescent that curves out horizontally into the room. It's 24 inches from the window at its deepest, three inches at its narrowest and is supported with L brackets. The dressing table has been fashioned in a similar manner; its top, a 22-inch-deep crescent of plywood, is covered with mirror.

Dressmaker details on the curtains and dressing table skirt—gathering and self-welting—reappear on the chaise, upholstered in "Candice." "You might think one print would be overwhelming, but when so much of the fabric is gathered, it just reads as wonderfully soft color," says Mr. Hura. Originally he and Beau Maas had even thought of upholstering the walls in the same print for a cozy, secluded feeling. But after painting the floor a high-gloss white, they preferred to extend that clean quality to the walls.

The floor is topped with a needlepoint rug that, as Mr. Hura says, "doesn't match exactly" but picks up the mood of the floral print. Its black outlining is echoed in black accents that add a bold stroke to the pastel scheme.

In keeping with the arch outlined by the raspberry trim, curves dominate the room—in the Art Nouveau tripartite mirror, the black Regency bench and the silver-ribboned dressing table mirror that, incidentally, is mounted several inches from the window so lace curtains can close behind it.►

Editor CAROLYN ENGLEFIELD-CARTER

Floor lamp, J. Garvin Mecking. Chaise, KayLyn. Folding mirror, Limited Editions. Silver ribbon mirror, bench, Nicholas Frank. Needlepoint rug, Stark Carpet

ON THE NEXT PAGES

Doubling the romance of the canopy bed is a two-layer ruffle made with floral "Angelica" and white eyelet "Renaissance Lace" sheets from Fieldcrest. The double flounce is repeated on the window valance, shaped from a plywood curve that echoes that of the canopy. Needlepoint rug, Rosecore Carpet Co. Bed, Ethan Allen, Restful Interiors. Desk, Kentshire Galleries. Carpeting, Masland & Sons. Paint, Janovic/Plaza.









"Keep an eye on the color green. It's going to be the shade of the '80s"
--Stanley Hura ■

ONE-OF-A-KIND KITCHENS

Nothing works better than a space fine-tuned to your own special needs. Here's how two cooks created their own dream kitchens.





In any kitchen-dining room where work and eating areas are open to each other, as they are here in a recently remodeled Connecticut ranch, there is usually a seat at the dining table with a view of the kitchen. To insure that each diner has something beautiful to look at, owners Peter De Caprio and Noel Pasqua crowned their cooktop island with a neoclassical canopy supported by half-round columns.►

ONE-OF-A-KIND KITCHENS

Spices stored right under the cooktop make improvising easy

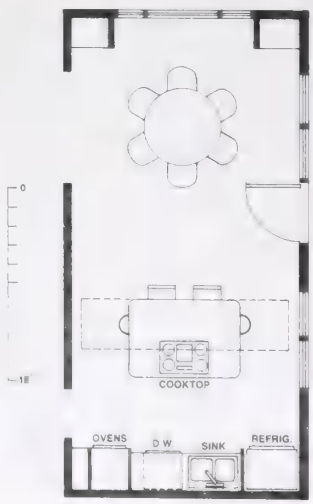
In an age when we're bombarded with expert advice on everything from investments to children, it's hard to remember that the person who knows most about some things is you. Planning a kitchen is an example, as the remodelings on these eight pages show.

"I can educate my clients about drawers that pull all the way out, or about European hinges," says cabinetmaker Peter De Caprio, who designed the cabinets in this Weston, Conn., house he shares with Noel Pasqua. "But the cooks themselves must figure out if they want to keep their best dishes close at hand or in a closet down the hall. It's silly to spend money on cabinets for things you only use three or four times a year." Mr. De Caprio strongly advises allowing time to let these decisions evolve. In fact, his and Ms. Pasqua's cabinets are still evolving: He installed some empty "boxes" (as he calls the outside cabinetwork) and plans to fit the insides when he knows exactly what he wants. When he finds a better way to arrange something, he even changes existing cabinets. For example, those under the cooktop originally had doors and pullout shelves, but Mr. De Caprio, who is the household chef, found them awkward. He installed drawers *(top)* for small utensils and spices (on top, because he uses them frequently).

Obviously not every household has an on-staff cabinetmaker, but Mr. De Caprio suggests an inexpensive way to have tailor-made cabinets: "Buy stock units and hire a cabinetmaker to outfit the insides for your precise needs. And don't let anyone talk you into buying lots and lots of cabinets. They're not efficient unless you know exactly what's going in them."







Above: **Used for everyday china, the cabinets (ColorCore® by Formica) above the sink counter are convenient to the dishwasher.** ***Top:*** **Recess for pot holders and cutting boards.** ***Left:*** **Dotted line indicates cooking pavilion.**

Some people would consider the De Caprio-Pasqua kitchen to be small with minimal cabinets, but it is so efficiently and flexibly arranged that the couple served 14 last Christmas and recently had a party for 60. "We put a piece of plate glass over the cooktop for the glasses and the Champagne in crystal ice buckets. The whole place sparkled."

In fact, the room sparkles all the time, with sunlight coming through windows and a deck door on the south side *(see preceding page)* and through the Palladian-inspired triple window *(opposite)* whose round top echoes the top of the cooking pavilion. "We knew we wanted to separate the work space—and define it—in a spectacular way," says architect Gaetan Lachance about the design of the canopy. "But it wasn't until one of our hours-long brainstorming sessions when we decided to raise the ceiling that this design with round top evolved."

Mr. Lachance and Ms. Pasqua had worked together on several projects, and the architect's approach is perfectly suited to the kind of evolution she and Mr. De Caprio favor. So much brainstorming went on, in fact, that the four-member team (including carpenter Jerry Nocerino) finds it hard to remember whom to credit with which idea. Everyone, however, gives Ms. Pasqua credit for the color scheme. "She spent hours with the floor finishers," says Mr. De Caprio, "using six or eight different stains to get that pickled finish. Then we had the dining chairs and the high chairs at the counter refinished to match."►

Editor BEVERLY McGUIRE

FOR MORE DETAILS SEE PRODUCT INFORMATION



ONE-OF-A-KIND KITCHENS

A center peninsula divides two distinct work areas zoned for cooking and cleanup ▸



JOHN VAUGHAN



ONE-OF-A-KIND KITCHENS

Today's cooks want kitchens that combine utility with luxurious details

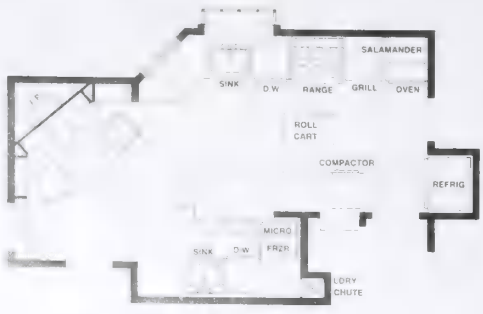
When Marlene Levinson, a San Francisco cooking teacher and restaurant consultant, renovated her kitchen, she kept an evolving floor plan for three years before she commissioned her contractor, Bob Gunnell. She watched her family's traffic patterns, charted how she moved between work areas, kept a record of the appliances and utensils she used frequently and noted her likes and dislikes. In addition, she knew the kitchen would have to hold up to 25 members of a cooking class. The result: a room exactly tailored to her needs. "It became a very honest, utilitarian kitchen," Mrs. Levinson explains. "There's nothing gimmicky about it."



Before the Levinsons changed it, the kitchen was two separate areas, one a small pantry. The wall dividing these spaces gave Mrs. Levinson the idea for the kitchen's split layout. Now half of the room is used for cooking and for cleaning pots and pans; the other is for storing and washing dishes, serving food and casual dining. The peninsula that replaces the wall adds counter space, storage and seating. Two KitchenAid® dishwashers—one for cooking equipment, the other for dishes—makes cleanup fast and easy. "The kitchen is efficient because two people can work at the same time without getting in each other's way," says the owner.



A major consideration was that pots and pans be within "grabbing distance" of the range. The solution: hanging them from bars attached to the hood of the stove. Tired of hunting for lids, Mrs. Levinson stores them in a compartmentalized drawer just under the charbroiler. "I reach up to get a pan, down to get a lid," she explains. Copper pans gleam from a rack above the peninsula; strainers hang at the other end near the refrigerator. Utensils used every day are stored in crocks above the stove.



Additional storage space abounds. Instead of cabinets under the counter, 15-inch-deep drawers keep measuring cups and whatnots neat and orderly. Specialized compartments include a spice drawer and a deeper one that holds foil and plastic-wrap dispensers.

So china and serving pieces can be found easily, they are stored in glass-front cabinets. Bejeweled with brass knobs, they give the kitchen old-fashioned warmth. The commercial refrigerator also sports glass doors that reveal its contents.

Near the refrigerator is a chopping block where flowers and fresh greens can be cleaned and trimmed. A butcher-block cart near the stove is another handy surface, complete with storage for knives and food processor equipment.

To make sure this kitchen doesn't feel cold or mechanistic, honey-drenched colors and natural materials were used to soften its functional edge. Textured and sponged walls result in varying shades of buff that aren't glaring. For the counters, Mrs. Levinson chose a rich polished granite whose price was comparable to other elegant surfaces. A white limestone floor is more durable than vinyl or wood yet "feels like velvet." To pick up the colors in the floor, the cabinets are made of a thin-grain red oak that's been bleached and stained. A combination of sunshine, recessed lighting, overhead lamps and under-cabinet lighting adds warmth and overall brightness.

At the last minute, when she realized that installing an old-fashioned brick oven in the kitchen would be impractical (it was later built outside), Mrs. Levinson had a "cookbook nook" constructed instead. Home for 700 volumes, it's also a cozy place to enjoy breakfast. ■

Editor NANCY GOSLEE POWER

***Top:* Cutting board is just above the trash compactor, so trimmings can be disposed of easily. *Above:* Faucets include a soap dispenser. *Left:* Floor plan shows distinct work areas. *Opposite:* Concrete mantel is framed by cookbooks.**

SEE PRODUCT INFORMATION

KITCHEN DESIGN: RECIPES FOR SUCCESS

Experts' views on their design preferences

Of course, a well-designed kitchen never guarantees great cooking, but the more comfortable you are in your kitchen, the more likely you are to test its potential—as well as yours. To find out what makes a well-designed kitchen, we asked the people who should know—pros who make food their living. Alice Waters's favorite kitchen is Brighton, England's Royal Pavilion *(opposite)*. It is very spacious—not necessarily a practical size for today's home kitchen. "A small space makes the most efficient set-up," says Marion Cunningham, author of *The Fannie Farmer Baking Book.* It means less time spent moving between work areas. On the other hand, Judith Olney, author of *Judith Olney on Bread,* likes a large kitchen she can decorate with antiques and paintings *(opposite)*.

In the 1950s Cornell University discovered the "work triangle"—the path formed by the sink, range and refrigerator—the sum of whose sides should measure 12 to 22 feet. Some now question this theory. According to Joyce Goldstein, chef and owner of San Francisco's Square One restaurant and a former kitchen consultant, "the traditional work triangle is meaningless because you're only dealing with the refrigerator in the beginning and in the end. The range, sink and 'prep' counter are the true triangle today."

Choosing the right appliance is just as important as its placement. If you're considering commercial equipment, be sure you'll really benefit from it. Although practically every chef will swear by a commercial range's power and cooking capacity, "it's only effective if you cook a lot," explains Mark Miller, chef and owner of Santa Fe's Coyote Cafe. Adds Sheila Lukins from The Silver Palate: "If I'm cooking large amounts, it helps to have the room." Before making the investment, check to see you have the gas supply to feed the range. Whichever one you choose, "be sure the burners are placed far enough apart to accommodate your pots," reminds Annemarie Huste, New York City author and cooking school owner.

In the same way, an oven should be big enough for your entertaining needs. Maida Heatter, who wrote *Maida Heatter's Book of Great American Desserts,* likes eye-level ovens with clear glass doors so she can observe the baking process. Refrigeration advice comes from HB contributing food editor Martha Stewart, who recommends buying a bigger refrigerator than you think you need "because you can always use the space." Craig Claiborne uses two refrigerators: a large one, and a small one next to the range for milk, eggs and other staples. If you have big pots and pans, an oversized sink is handy—at least 12 inches deep and 18 to 24 inches square, recommends Mark Miller. Marian Burros, food columnist for *The New York Times,* installed a high spout instead. If two people work in the kitchen, two sinks in different places are useful; one can be transformed into a wet bar or a sink for hand wash.

The remaining wall space in a kitchen is devoted to storage. The amount and type you need depends on how much equipment you have, how you work in your kitchen and whether you want your utensils to have a decorative function. Open storage is good for things you use every day. Jean Anderson, author of *The New Doubleday Cookbook,* likes "to be able to stand in one place to reach everything." She hangs measuring cups, thermometers, funnels and other items on S-hooks from a chicken-wire mesh. Anne Willan of La Varenne Cooking School in Paris likes "things out and about because they add ambience and you can see what you're looking for." Hanging pot racks might even improve your cooking because "you can choose the right pot for the right job," says Richard Grausman, author and cooking instructor.

Cupboards are another option, although they often encourage clutter because the doors keep things out of sight. One way to avoid this problem is to store pots and pans under the counter in drawers; Craig Claiborne's are angled slightly downward so they close automatically. Shelving can also be specialized. Chef of the nationally syndicated TV show *Hour Magazine,* Laurie Burrows Grad can slide out an entire shelf to see what's on it. Marian Burros recommends adjustable shelving in case you rearrange china, glass and the like. An upright cabinet with vertical shelving can hold cookie sheets and trays.

Cabinets can also be built to accommodate a flour bin, slots in the countertop for knife storage and dispensers for industrial-size foil, plastic wrap or wax paper.

When cabinets turn a corner dead, wasted space often results. One solution is to insert lazy-Susan-like semicircular shelves that swing out from the corner. When this corner is located against an outside wall, Anne Willan suggests putting a hatch on the top of the counter with a garbage bin underneath that can be taken out and emptied through the outside wall. In Jean Anderson's kitchen the cupboards above a peninsula have rounded ends. A standard heat lamp was installed in the hollow space; it warms plates or food on the counter.

The focus of author Paula Wolfert's kitchen on Martha's Vineyard is the center island *(opposite)* designed by her husband. A huge two-inch-thick maple surface creates extra work and eating space; the metal-

(Continued on page 101)

Great Kitchen at the Royal Pavilion from *The Royal Pavilion Brighton*. © 1983, published by Philip Wilson Publishers Ltd. and Summerfield Press Ltd. Text © John Dinkel

Alice Waters's "ultimate" kitchen is in Brighton, England's Royal Pavilion *(above)*. Built in 1816, it was equipped with the latest amenities, including heated cupboards, hot and cold running water and a whole wall of cast-iron ranges. Judith Olney's kitchen, shown in three views *(clockwise from bottom left)*, is as decorative as it is functional: Food paintings add warmth and hominess. Miss Olney painted the cabbage on the late-Victorian mantel,









and her mother, Betty Wall, did the small still lifes. The bread-making table has an Art Nouveau-inspired wrought-iron base; a German gingerbread mold hangs nearby. Bought for $3 from the back of an antiques-laden pickup truck, a candy-jar holder from a five-and-dime store keeps jars of rice, beans, pasta and the like near the stove. In Paula Wolfert's kitchen *(near left)* the metal-rod shelves of the center island are also a good place to cool baked desserts in the pan or to drip-dry dishes.

Right: Judith Olney's kitchen photographed by Lilo Raymond

Left: Paula Wolfert's kitchen photo by Billy Cunningham, © 1985, Bon Appetit Publishing Corp

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BORROWING THE BEST OF 19TH-CENTURY DESIGN TO GIVE TODAY'S ROOMS A TOUCH OF GOOD OLD-FASHIONED CHARM



MICHAEL SHOSTY

A SCREEN CAN WORK MAGIC IN A ROOM, which is why you'll find at least four of them in this issue. In the room above *(and on page 61)*, the screen softens a corner and creates an intimate setting for a breakfast table. Other functions: to conceal clutter or to produce a room within a room, such as a dressing area in a bed-sitting room. Sometimes the screen is used as a divider, as when it partitions a dining and living area. Most important, screens permit change. You can store one in basement or attic and whip it out whenever you wish. Pictured here is a 19th-century hand-painted French version.



ELIZABETH HEYER

CAN YOU IMAGINE THE PLEASURE of bathing in a room made for relaxing? This one *(bottom left and on page 39)* is country Victorian, only one of the fantasy moods represented in a return to the huge, romantic bath with furnishings that are decidedly non-bathroom. Envision, too, the bathroom as salon, greenhouse, library or even home gym. Better, we've visualized it for you in a special section of our August issue, on newsstands mid-July.



DAVID AND CARIN RILEY

WE LOVE THE LOOK OF VICTORIAN REVIVAL. Embracing the fanciful, highly decorative elements of the era and eschewing the musty, homeowners are coming up with highly individualistic interpretations. Above *(and on page 37)* a glimpse of true romance in a dressing table corner. Wallcovering in a pattern of Monet water lilies (his work was considered avant-garde in the Victorian era) is a shimmering backdrop for layering of a mirror, a print of the Crystal Palace and textures in papier-mâché and gilt. Reflected pattern adds to the complex effect. In this way, you, too, can create a Victorian mood using whatever you may possess.

TO SHOW YOU A BETTER VIEW of this charming documentary print used on a chair pillow *(page 52)*, we've enlarged it below. It's one of many patterns being reproduced by Brunschwig & Fils from its archives of antique fabrics. The original 19th-century English chintz had the same naturalistically drawn but almost botanically detailed flowers in soft, subtle shades. Nineteen screens of color representing the original woodblocks are used in its manufacture. An overall pattern of tiny dotted swirls (once roller-printed and known as a "fancy ground") does not show in this photo, but adds enormously to the effect. See more print-on-print fabrics on the bench pillows *(page 49)* and imagine the impact of a room done entirely in one of these.■ —PHYLLIS BARTLETT



ELIZABETH HATHON

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Totally practical and stunning good looks—now that's a winning combination. The Queen Anne Vanity Table measures 25" X 19½" X 32" high and the framed mirror is 12" wide by 16" high.

FREE OFFER As a result of a special purchase, you will also receive the upholstered stool that matches the vanity table. The stool is 14" X 14" and is 18" high. It's perfectly sized for use with the vanity, or as a seperate piece in another room. But order now, as quantities are limited.

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ENTERTAINING PLUS

By BEVERLY McGUIRE and SARAH BELK



ELIZABETH HATHON

SUMMER FARE

DAILY GRACE

This stylish new pattern from Arzberg, a division of Hutschenreuther, combines the color and playfulness of Memphis with the elegance of classic modern design. Called "City Modern Art," this fine German china for everyday use includes dinner plate, $15; cup and saucer, $15, $4.50; and teapot, $60. Contact the showroom for sources near you: 41 Madison Ave., New York 10010; (212) 685-1198.

FISH 'N' TIPS

Sultry weather calls for a keen eye at the fish market. Let the following tips from chef Cecilio Calimano at New York City's King of the Sea restaurant guide you to freshness and good flavor: Choose fish that is firm to the touch; any softness indicates poor handling. Eyes should be clear and the gills moist and pink. There should be no "fishy" odor. (Truly fresh fish has no smell whatsoever.) Hold fillets up to strong light before purchase; any shadowy spirals indicate the presence of parasites.

SEASONAL BLUES

Blueberries are great in muffins and pancakes, but we also love them to flavor vinegar. Four Monks' two new fruity vinegars—Blueberry and Blueberry-Orange—are delicious whisked with mild olive oil, salt and freshly cracked pepper to dress mixed salad greens or a fresh fruit mélange (try blueberries and avocado wedges on a bed of mâche and radicchio). Available at specialty food stores for under $4.



ELIZABETH HATHON



TOM McCAVERA

BRIE FOR THEE

How to thank someone for a weekend in the country? Try the herbed Brie in brioche *(left)* from Panhandler's caterers in New York. To serve, place on a flat basket lined with grape or lemon leaves. Cut into wedges and serve with aperitifs or as a cheese course with a Spanish Rioja. (It's also delicious with a mixed green salad for lunch.) For recipe, see page 91.■

MORE DETAILS, SEE PRODUCT INFORMATION



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- 1 cup Best Foods Real Mayonnaise
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- 1 teaspoon salt
- 1/4 teaspoon pepper
- 8 ounces elbow macaron cooked, drained
- 1 cup sliced celery
- 1 cup chopped green or sweet red pepper
- 1/4 cup chopped onion

In large bowl, stir together first 6 ingredient until smooth. Add remaining ingredients; toss to coat well. Cover; chill. Makes 5 cups

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SUMMER FETES



SUSAN WOOD

Sophisticated make-in-advance menus for warm days and balmy evenings: one cook's original creations such as poached sole escabèche spiraled in orange cups with orange-scented mayonnaise ▶

SUMMER FETES

"Go the extra distance when company comes—why not offer three desserts instead of one?"

The qualities of an enviable hostess? Grace, organization and calm under pressure. Jan Liascos, creator of these summer fetes, fits the description—and more. She also has that magical flair for making guests feel at ease. She shines in the kitchen, too, turning out some of the most deliciously original dishes imaginable. "The secret to successful dinner parties is organization," says Ms. Liascos, who hosts a dinner party for eight about once a week ("I find there is more interaction between eight guests than six"). Preferring to do all her own shopping and cooking, this hostess opts to hire an extra pair of hands only for larger (18 to 26 guests) sit-down dinners.

To orchestrate a summer party that goes beyond grilled steak and sliced tomatoes, Ms. Liascos recommends doing as much advance preparation as possible. "When you play the dual role of both cook and hostess, organization is a must so you can enjoy the party and your guests."

Besides frequent parties, Ms. Liascos always prepares a "proper" dinner for her husband, Basil, who adores good food and wine. "We love to eat, but we're also very health- and weight- conscious," she insists. Indeed, dinner frequently consists simply of perfectly grilled or broiled fish plus lots of fresh vegetables. ►





MENU I:
Poached, marinated sole fillets in orange shells served with orange mayonnaise *(previous page);* cold smoked turkey breast seasoned with rosemary and served with sour cream-chutney sauce; broccoli with anchovy-caper vinaigrette and rice salad tossed with dried fruit and nuts *(left);* macaroon-stuffed poached pears cloaked in dark chocolate served with custard sauce *(above left).*







MENU II
Carrot and orange soup with fresh gingerroot *(left);*
grilled gravlax with mustard sauce and cucumber-dill sauce, julienned marinated vegetables *(above);*
cornucopias served with lemon cream, fresh fruit and raspberry sauce *(top)*
served with sparkling blush wine.

SUMMER FETES

"I like to celebrate out-of-the-ordinary holidays, like Greek Easter and Bastille Day"





When time permits, Jan Liascos markets every day, a habit she developed several years ago when she and her husband lived in Paris. "Using the freshest fish, fruits and vegetables is so important to the flavors in the resulting dish," she says. And while in the City of Lights, Ms. Liascos catered weekly lunches at L'Académie du Vin and studied cooking at Le Cordon Bleu and La Varenne, two of the most prestigious cooking schools in Paris.

During their European sojourn, the Liascoses traveled extensively throughout France and Italy with food as the main focus. "We planned ahead and made reservations at restaurants we were interested in. When we reached our destination, we ate fabulous meals, then did our sight-seeing from there."

Their travels were a culinary inspiration for Ms. Liascos's personal repertoire, and while her cooking style is primarily based on French cuisine, she also draws from classic Italian dishes—the *tonnato* sauce for the swordfish *(bottom left)* for example, is a variation on *vitello tonnato*. The three menus here are perfect for those summer occasions that call for a celebratory air. Everything can be made partially, and in some cases, entirely in advance, so the kitchen (and the cook) stay cool. Whether you prefer a buffet lunch on the terrace or a more formal, sit-down candlelit dinner on the porch, these dishes are sure to make for the most relaxed summer parties ever.■

—SARAH BELK

MENU III

Silky red pepper mousse with chopped tomatoes and fresh basil leaves *(above left);* poached swordfish with *tonnato* sauce, green beans with shallot vinaigrette and sliced cherry tomatoes *(left);* fruit terrine flavored with Grand Marnier served with fresh raspberry sauce *(opposite)*

RECIPES BEGIN ON PAGE 91

PLATE, THIS PAGE, TOP PHOTO, BARCITH LTD.

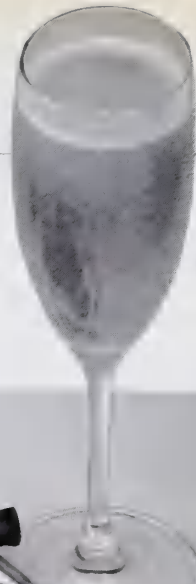
OPPOSITE: PEACH-COLORED MARSEILLES UNDERCLOTH, FRANÇOISE NUNNALLÉ

FOR MORE DETAILS, SEE PRODUCT INFORMATION



WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER



Wine with Ice Cream?

On the fourth of July—and any other hot summer occasion—our favorite dessert is that wonderful invention, ice cream. But we also love the elegance of serving a dessert wine. We used to think our two loves were mutually exclusive, but after several taste tests, we've found three types of wine to drink with homemade—or good store-bought—ice cream. (The flavors that go best with wine are vanilla, strawberry, lemon and peach.)

Sweet Asti Spumantes from Italy are fragrant sparkling wines with simple fruity flavors that contrast with the creaminess of ice cream. We like the frothy Burati ($7). *Muscat de Beaumes-de-Venise,* from the Rhône region of France, is a rich, complex sweet wine with the subtle flavors and scents of cooked apricots. Our favorite: the 1983 Paul Jaboulet ($12). *Late Harvest Gewürztraminers* have sweet, spicy flavors and aromas. The 1984 Charles Lefranc from California, a soft, lightly spicy example (about $8), even went with toasted coconut ice cream!



ELIZABETH HATHON

AMERICAN WINE WITH A FRENCH ACCENT

Do names such as Mouton-Rothschild and Moët & Chandon make you think of French wine? Think again. Both now produce wine in California too. They're among the increasing number of French winemakers and wine companies that, over the past 10 or so years, have been purchasing vineyards or joining with an American winery to make wine in northern California. The result: You'll soon be seeing even more American wines with a French accent on wine shop shelves. Here are some to look for:

Red Wines

Clos du Val Cabernet Sauvignon (about $13) is made by Bernard Portet, born and trained in Bordeaux, who produced his first vintage of this stylish, lean, elegant wine in 1972. *Opus One* (about $50) is a top-class but very expensive Cabernet-blend jointly produced by Philippe de Rothschild of Ch. Mouton Rothschild and Robert Mondavi.

What's coming: Dominus, an expensive Bordeaux-style red wine to be released this year, is a joint venture of Christian Moueix, manager of the famous Ch. Pétrus, and two American women, Robin Lail and Marcia Smith. The former owners of Château La Mission Haut Brion now have a vineyard in the Napa Valley that will make Chardonnay and Cabernet.



Sparkling Wines

Six French Champagne houses are producing or planning to produce sparkling wine in California. *Domaine Chandon,* owned by Moët & Chandon, was the first. It now has three fine non-vintage examples: a well-balanced Brut, a fruity, light Blanc de Noirs (both about $12) and a richer Reserve (about $35 a magnum). *Piper Sonoma* is a joint venture between Piper Heidsieck and Sonoma Vineyards. All their wines—the Brut, Blanc de Noirs (both about $12) and the Tête de Cuvée (about $25)—are among the best French wines made here. *What's coming: Deutz* has land in San Luis Obispo and expects to launch its first wines this year, as will *Mumm. Roederer* will follow with its first wines produced in California in 1988.■

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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

We asked renowned cooking authorities around the country to name the kitchen tool they simply couldn't do without. They favored the following gadgets.

CLIMATE CONTROL

Author Maida Heatter (*Book of Great American Desserts* is her latest) depends on a mercury-type oven thermometer to monitor her fail-safe creations: "Proper oven temperature is critical in baking—even new ovens can be off as much as 50 degrees." Mercury thermometer by Taylor *(right)* is $9.60.

GET A GRIP

For lids that won't budge, Marion Cunningham, author of *The Fanny Farmer Baking Book*, chooses Handyaid's rubber jar-opener. The 5-inch disc is available by mail order from Vermont Country Store; four for $8, postpaid.

SHEAR DELIGHT

Cooking teacher Richard Grausman touts the virtues of Joyce Chen's Unlimited Scissors *(right)*: "The soft plastic handles are easy on the fingers, and the short blades are strong enough to cut bones." The scissors retail for $13.

WHISK-Y BUSINESS

Cooking teacher and food writer Diane Volk favors a 12-inch stainless-steel balloon whisk from Chef Inox *(far right)*. It's available from Charles Lamalle for $13, postpaid.

COMMAND PERFORMANCE

Great Taste Newsletter Editor Jenifer Lang believes in Pepper Power, an automatic pepper mill that performs at the touch of a button: "I can operate it with one hand while I'm stirring." It's available by mail order ($32.50) from Chef Specialties.

SOLE MATE

President of La Varenne Cooking School, Anne Willan trusts Sabatier's sole fillet knife. The knife with five-inch, flexible, carbon-steel blade can be ordered from Sur La Table ($17 postpaid).

TAKE THE PLUNGE

Cookbook author Judith Olney is crazy about The Garlic Machine by Rowoco *(right)*: "Place peeled garlic in the cylinder and turn the plunger to use. To store, put on the bottom cap and place in refrigerator." It retails for $15.

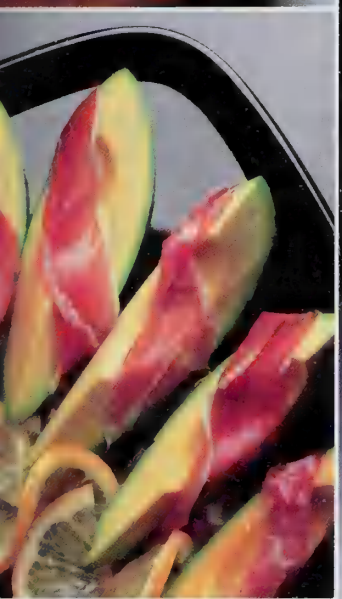
BAKING KNEADS

Caterer, TV chef and cookbook author Annemarie Huste relies on Hoan's dough scraper. "It's a must for anyone who does a lot of baking." The stainless-steel version *(far right)* with wood handle is $3.50.





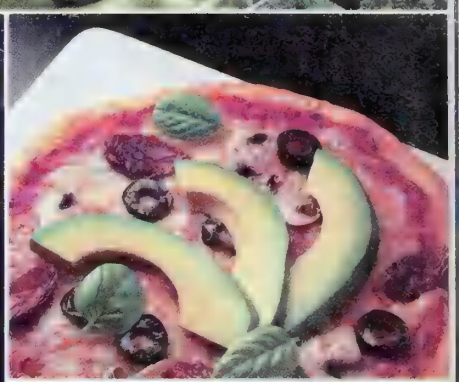






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QUICK COOK

A refreshing summer menu with the tang of lemon and grapefruit

Summertime for me means lots of outdoor grilling, alfresco dining and simple, tasty recipes. Check the supermarket produce section or your own backyard garden for the freshest produce and herbs of the season. A sprig of fresh tarragon to add to a salad, the tiniest new potatoes or the first ripe, red tomatoes to pair up with mozzarella for an appetizer can make the evening meal extra special. This Quick Cook menu is refreshing yet hearty enough to satisfy appetites stimulated by summer activities. Start the grapefruit-Champagne sorbet at the beginning of your dinner preparations so that it's ready in time for dessert, and don't forget to light the coals 30 minutes before you are ready to grill. —MARTHA STEWART

GRILLED SPLIT CORNISH HENS WITH LEMON PEPPER

4 small Cornish hens (3/4 to 1 pound each), split in half lengthwise (cut through the backbone and remove breastbone cartilage so that hen lies perfectly flat)
1/2 cup olive oil
Juice of two lemons
2 teaspoons freshly ground pepper
Kosher salt

In large non-aluminum pan marinate hens 15 minutes in olive oil, lemon juice and pepper. Remove hens from marinade. Place hens skin side down on grill over hot coals. Cook, turning every 5 minutes and basting frequently with marinade, 20 minutes or until juices run clear when pierced at the thigh. (While grilling, sprinkle hens with salt if desired.)



NEW POTATOES WITH BASIL

3 tablespoons unsalted butter
24 to 32 baby new potatoes (1 to 1-1/2 inches in diameter)
1/4 cup chopped fresh basil
Salt, freshly ground pepper to taste

Place steamer into a 3-quart saucepan. Add water to just below steamer level. Bring water to a boil, add potatoes and cover. Steam 10 to 15 minutes or until tender.

In 12-inch skillet melt butter over moderate heat. Add potatoes and sauté 5 minutes or until skins are crisp. Sprinkle with basil, salt and pepper. Serve hot.

MIXED GREEN SALAD

1/2 cup olive oil
3 tablespoons Champagne vinegar or white wine vinegar
1 tablespoon Dijon mustard
Salt, freshly ground pepper to taste
1 large bunch arugula, washed and dried
1 ounce mâche, washed and dried
2 to 3 heads Bibb lettuce washed, dried and torn into pieces
2 tablespoons chopped fresh chervil, optional

In small bowl whisk first 5 ingredients. In serving bowl, combine salad greens and chervil. Toss with dressing when ready to serve.

RADISH, FENNEL AND RED ONION SALAD

1/2 cup mild olive oil
3 tablespoons sherry vinegar
2 tablespoons chopped fresh Italian parsley
Salt, freshly ground pepper to taste
12 medium radishes, scrubbed and thinly sliced
4 medium fennel bulbs, trimmed and cut lengthwise into thin slices (or, substitute 1 bunch celery, stalks trimmed and thinly sliced on the diagonal)
1 medium red onion, peeled, thinly sliced

In medium bowl whisk first 5 ingredients. Add vegetables, toss, and marinate at room temperature at least one hour.



GRAPEFRUIT SORBET

4 cups freshly squeezed grapefruit juice, chilled
1 cup sugar
1/3 cup Champagne, chilled
Grated zest of 1 grapefruit

In 2-quart saucepan mix 1 cup grapefruit juice and sugar over low heat, stirring frequently until sugar is dissolved, about 10 minutes.

Remove from heat; add remaining ingredients and refrigerate until chilled, about 45 minutes. Turn into ice cream maker and freeze according to manufacturer's directions. Serve with sugar cookies or palmiers. ■

SUSAN FOSTER

ENTERTAINING PLUS

Continued from page 79

BRIE IN BRIOCHE

- **1 package active dry yeast**
- **1/4 cup lukewarm milk**
- **Pinch sugar**
- **2 cups all-purpose flour**
- **3 eggs**
- **1/4 cup sugar**
- **3/4 teaspoon salt**
- **12 tablespoons unsalted butter, room temperature**
- **1 8-inch wheel herbed Brie (about 2-1/8 pounds)**
- **Egg wash (1 egg beaten with pinch of salt)**

☐ In bowl mix yeast, milk and sugar. Stir in 1/2 cup flour until well blended. Sift 1-1/2 cups of flour over yeast mixture and stir to combine. Cover and let rise 1 hour.

☐ In small bowl whisk eggs, sugar and salt together. Beat into yeast mixture then beat in butter 2 to 3 tablespoons at a time.

☐ Knead dough until no longer sticky, adding more flour if necessary. Return to bowl, cover and let rise 3 hours or until tripled in bulk. Punch down, cover with plastic wrap and refrigerate overnight.

☐ Roll out dough into a circle 3/16-inch thick. Place Brie in center and fold edges of dough up around cheese. Enclose Brie by trimming away excess dough (save scraps for decoration) and press dough edges together to seal. Turn enclosed Brie over and place on baking sheet. Brush with egg wash. Decorate with reserved dough; brush with egg wash again.

☐ Bake in preheated 375° oven 40 minutes or until golden brown. Let rest 10 to 15 minutes before serving. Serves 30 to 40 with other hors d'oeuvres. This can be made ahead and refrigerated overnight before baking. Or wrap in foil and freeze, then let stand at room temperature 2 hours before baking. (*Note:* For smaller parties, use an 8-ounce wheel of Brie and 1/3 of the brioche recipe. Freeze remaining brioche. Bake 30 minutes. Serves 4 to 6.)■

SUMMER FETES

Continued from page 85

SOLE ESCABECHE

- **4 fillets of sole, about 7–8 ounces each**
- **Salt, freshly ground black pepper**
- **3 cups fish stock or clam juice**
- **4 oranges, halved crosswise, juice squeezed and reserved, shells cleaned and reserved**
- **1 large shallot, minced**
- **Pinch cayenne pepper**
- **2 teaspoons vegetable oil**
- **Orange mayonnaise (recipe follows)**
- **Lettuce leaves and cooked asparagus, to garnish**

☐ Divide each fillet lengthwise along the vein. Working with one fillet half at a time, sprinkle skin side with salt and pepper,

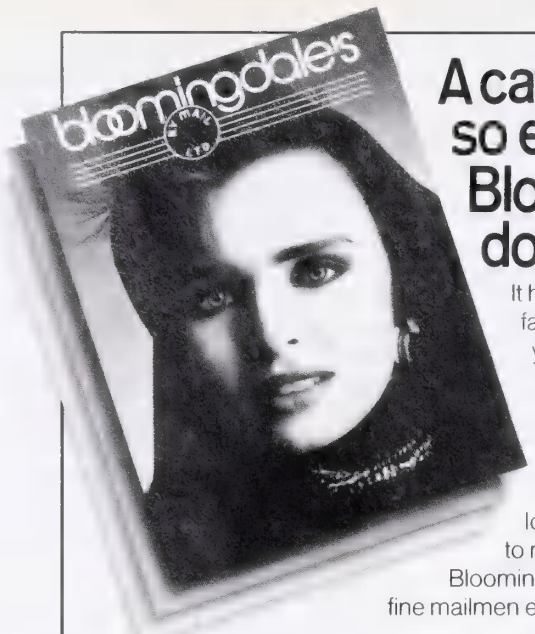
(Continued on page 92)

ial plates and divide lemon cream evenly among cornucopias. Arrange berries on op and serve with sauce. Serves 8.

EMON CREAM

- **3 eggs**
- **3 egg yolks**

(Continued on page 94)



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SUMMER FETES

Continued from page 91

and roll up starting at narrow end. Secure with toothpick.

☐ In saucepan, bring stock to boil, then lower heat to simmer. Add fish rolls, cover and poach 6 to 8 minutes or until opaque. Drain; remove toothpicks.

☐ Make marinade: In shallow, non-aluminum dish, combine all but 1 tablespoon orange juice (reserve for orange mayonnaise), shallot, cayenne and oil. Place drained fish rolls in marinade, and spoon some of the marinade over them. Cool; refrigerate, covered, 8 to 24 hours.

☐ To serve, put 2 tablespoons orange mayonnaise in each orange shell. Top with fish roll. Arrange orange shells on lettuce and garnish with asparagus. Serves 8.

ORANGE MAYONNAISE

- 1 egg, room temperature
- 2 teaspoons lemon juice
- 3 teaspoons orange juice
- 2 teaspoons Dijon mustard
- 1/2 teaspoon salt
- Pinch cayenne pepper
- 1-1/4 cups safflower oil

☐ In food processor or blender, process all ingredients except oil and 2 teaspoons of the orange juice. With motor running, slowly add oil. Taste, and add reserved juice if necessary. Makes about 1-1/2 cups.

SMOKED TURKEY BREAST

- 3 tablespoons butter, room temperature
- 2 teaspoons finely chopped fresh rosemary
- 1 teaspoon finely chopped parsley
- 1 turkey breast (approximately 7 pounds before boning), boned, excess fat removed
- Salt, freshly ground black pepper

Chutney sauce:

- 1-1/4 cups crème fraiche or sour cream
- 1/2 cup chutney
- 2 tablespoons Dijon mustard
- 1 tablespoon tomato paste

☐ In bowl combine butter, rosemary and parsley. Gently separate turkey skin from the flesh. Using your fingers, spread butter mixture evenly underneath skin. Lay turkey breast skin side down. Sprinkle flesh with salt and pepper to taste. Roll breast into a cylindrical shape; tie securely with string.

☐ In charcoal smoker, smoke turkey according to manufacturer's directions until meat thermometer registers 175°. (Or roast turkey in preheated 325° oven 2 hours or

BROCCOLI SALAD

- 2 large heads broccoli, broken into florets (reserve stalks for another use)
- 1 tablespoon plus 1/2 teaspoon salt
- 2 tablespoons chopped parsley
- 1 large shallot, peeled
- 6 anchovy fillets
- 1 tablespoon capers
- 3 tablespoons wine vinegar
- 1/2 cup olive oil

☐ In large pot, bring 4 quarts water and 1 tablespoon salt to boil. Add broccoli and cook 1-1/2 minutes. Drain, refresh under cold water, drain again. (*Note:* Can be prepared 4 hours in advance up to this point.)

☐ In food processor or blender, process parsley, shallot, anchovies, capers, vinegar and remaining salt. With motor running, slowly add oil. (*Note:* Dressing can be made 24 hours in advance.) Toss broccoli with dressing just before serving. Serves 8.

APRICOT RICE SALAD

Vinaigrette:

- 1 teaspoon salt
- 2 teaspoons Dijon mustard
- Pinch cayenne pepper
- 2 tablespoons wine vinegar
- 2 tablespoons dry sherry
- 1/2 cup olive oil

Salad:

- 1-1/2 teaspoons salt
- 1/4 teaspoon curry powder
- 1 2-inch piece gingerroot, peeled and halved
- 2 cups long-grain rice
- 2/3 cup dried apricots, chopped, softened briefly in boiling water, drained
- 1/3 cup golden raisins
- 6 scallions, finely chopped
- 2 medium red peppers, diced
- 1/2 cup almonds, toasted and chopped
- Freshly ground black pepper to taste
- Radicchio, to garnish

☐ Make vinaigrette: In screw-top jar, add ingredients in order given. Close tightly and shake well. Set aside.

☐ Make salad: In large pot, bring 4-1/2 cups water to boil with salt, curry and ginger. Add rice, stir once, cover tightly and cook over low heat 17 to 20 minutes or until water is absorbed. Discard ginger.

☐ In large bowl, toss warm rice, apricots, raisins and scallions with vinaigrette until just combined. Cool; refrigerate, covered, at least 6 hours.

☐ Remove salad from refrigerator 1 hour before serving. Stir in red peppers, almonds and black pepper. Serve room temperature on radicchio leaves. Serves 8.

CHOCOLATE-CLOAKED PEARS

- 1-1/4 cups sugar
- 2 3-inch cinnamon sticks
- 3 whole allspice berries
- 6 whole cloves
- 8 small Bosc pears, peeled and rubbed with lemon half (to prevent discoloration)

bine 5 cups water with first 4 ingredients, stirring occasionally to dissolve sugar. Simmer 30 minutes.

☐ Core pears from the bottom, leaving stem end intact. Add pears to sugar syrup and simmer 20 minutes or until just tender. Cool in syrup 24 hours. (*Note:* Pears may be prepared to this point 3 days in advance.)

☐ In bowl, mash cookies and rum with a fork, adding a little water if necessary to make a firm mixture. Remove pears from syrup; dry thoroughly with paper towels. Pack cookie mixture into pear cavities.

☐ In top of double boiler, melt chocolate and butter over barely simmering water. Dip pears in chocolate, coating them evenly. Place upright on wax paper-lined baking sheet until set. (*Note:* Pears can be coated 24 hours in advance if they have been dried thoroughly.)

☐ Decorate with chocolate leaves, crystalized violets or fresh mint leaves. Serve on pool of custard sauce if desired. Serves 8.

CARROT AND ORANGE SOUP

- 2 tablespoons minced shallots
- 2 3-inch strips orange peel
- 8 tablespoons butter
- 2 pounds carrots, peeled and thinly sliced
- 1 1-inch piece fresh gingerroot, peeled and halved (or 1/2 teaspoon ground ginger)
- 2 tablespoons flour
- 6 cups chicken stock, preferably homemade
- Juice of 2 oranges
- 2 bay leaves
- 1 cup heavy cream
- 4 teaspoons lemon juice
- Salt, cayenne pepper to taste
- Blanched, julienned carrots or fresh tarragon leaves to garnish, optional

☐ In large saucepan over moderate heat, cook shallots and orange peel in butter until softened, stirring occasionally, about 3 minutes. Add carrots and gingerroot, cook 3 minutes longer. Add flour and cook 2 minutes, stirring constantly. Stir in stock, orange juice and bay leaves. Bring to boil and simmer, covered, 20 minutes, until carrots are soft.

☐ Discard orange peel, gingerroot and bay leaves. With slotted spoon transfer carrots to blender or food processor and purée. Return to broth and let cool. Stir in cream, lemon juice, salt and cayenne and chill 6 hours. Garnish with julienned carrots or fresh tarragon. Serves 8.

GRILLED GRAVLAX

- 3 tablespoons sugar
- 3 tablespoons sea salt or kosher salt
- 3-1/2 to 4 pounds of salmon fillets, skin, bones, dark fatty parts removed
- Mustard sauce (recipe follows)
- Cucumber-dill sauce (recipe follows)

☐ Sprinkle sugar and salt over both sides of fish. Wrap fish in plastic wrap and refrigerate 6 to 10 hours.

☐ Heat lightly oiled stove-top ridged grill

NEW POTATOES WITH BASIL

3 tablespoons unsalted butter
24 to 32 baby new potatoes (1 to 1-1/2 inches in diameter)

1/2 cup mild olive oil
3 tablespoons sherry vinegar
2 tablespoons chopped fresh Italian parsley
Salt, freshly ground pepper to taste
12 medium radishes, scrubbed and thinly sliced

over moderate heat and cook fish 3 to 4 minutes on each side or just until opaque. Serve warm with sauces. (You can also grill fish over hot coals. Or bake fish, covered, in oiled baking dish in preheated 425° oven 8 minutes.) Serves 8.

MUSTARD SAUCE

- 2 egg yolks, room temperature
- 3 tablespoons lemon juice
- 2 tablespoons Dijon mustard
- 1 teaspoon salt
- Pinch cayenne pepper
- 1/2 cup vegetable oil
- 1 cup heavy cream

☐ In blender or food processor, process first 5 ingredients. With motor running, slowly add oil, then cream. Chill. Makes about 2 cups.

CUCUMBER-DILL SAUCE

- 2 cucumbers, peeled, halved, seeded and grated
- 1 teaspoon salt
- 1 shallot, minced
- 1-1/2 cups sour cream
- 5 teaspoons lemon juice
- 1/4 cup finely chopped fresh dill
- Freshly ground black pepper to taste

☐ In colander toss cucumbers with salt; let drain 1 hour then press out excess moisture. In bowl combine cucumbers with remaining ingredients. Chill. Makes 2 cups.

VEGETABLES VINAIGRETTE

- 1 pound carrots, peeled and julienned
- Walnut vinaigrette (recipe follows)
- 1 pound small zucchini, julienned
- Mustard vinaigrette (recipe follows)
- 1-1/2 pounds white turnips, peeled and julienned
- Lemon vinaigrette (recipe follows)
- 1/2 cup finely chopped walnuts

☐ Steam carrots 6 minutes or until crisp-tender. Refresh under cold water, drain. In bowl toss carrots with walnut vinaigrette. Chill 6 hours or overnight.

☐ Steam zucchini 4 minutes or until crisp-tender. Refresh under cold water; drain. In bowl toss zucchini with mustard vinaigrette. Chill 6 hours or overnight.

☐ Steam turnips 5 minutes or until crisp-tender. Refresh under cold water; drain. In bowl toss turnips with lemon vinaigrette. Chill 6 hours or overnight.

☐ To serve, remove vegetables to platter or individual plates with slotted spoon. Sprinkle carrots with walnuts. Serves 8.

VINAIGRETTES

Walnut vinaigrette

- 1 teaspoon Dijon mustard
- 1/2 teaspoon salt
- 3 tablespoons raspberry vinegar
- 6 tablespoons walnut oil
- Cayenne pepper to taste

Mustard vinaigrette

- 1 teaspoon Dijon mustard, preferably tarragon-flavored
- 1/2 teaspoon salt
- 3 tablespoons red wine vinegar
- 1/2 cup olive oil
- Freshly ground black pepper to taste

Lemon vinaigrette

- 1 tablespoon Dijon mustard
- 2 tablespoons lemon juice
- 1/2 teaspoon salt
- 1/2 cup safflower oil
- Freshly ground black pepper, to taste

☐ Make each vinaigrette in separate screw-top jar. Combine all ingredients in jar in order given. Cover tightly and shake well. Makes 1/2 to 3/4 cup.

CORNUCOPIAS WITH LEMON CREAM AND BERRIES

- 8 tablespoons unsalted butter
- 2/3 cup sugar
- 3 tablespoons heavy cream
- 2 tablespoons honey, preferably orange blossom
- 1 tablespoon Grand Marnier
- 6 ounces lightly toasted almonds, finely ground (about 1-1/4 cups)
- 1/3 cup all-purpose flour
- 2 teaspoons grated orange zest
- Lemon cream (recipe follows)
- 4 cups fresh berries

Sauce:

- 1 cup fresh raspberries
- 1 teaspoon lemon juice

☐ Make foil cones: Cut out one 9-1/2-inch circle out of lightweight cardboard. Cut circle in half. Working with one half-circle at a time, bring corners together and overlap by 1-1/2 inches to form cone; secure with tape and cover with foil.

☐ In heavy saucepan over moderate heat, melt butter then stir in sugar, cream, honey and Grand Marnier. Bring to boil, stirring constantly. Off heat, stir in almonds, flour and orange zest.

☐ Cut five 10-inch squares of parchment paper; mark a 7-inch-diameter circle on each. (Batter will spread to 9-1/2 inches.) Place paper squares on countertop and divide batter evenly among them, spreading batter out within pre-marked circle. Place one parchment square on baking sheet.

☐ Bake cookies one at a time in center of preheated 350° oven, 10 to 13 minutes or until deep golden brown. Cool 1 minute on baking sheet then cut cookie in half. Place a warm cookie half over cone, wrapping it around cone. Cool on rack seam side down with cone inside. Repeat with second cookie half. (If cookie is too cool to form, soften briefly in warm oven.) Remove cones when cool. Repeat with remaining batter. (*Note:* Cornucopias can be made 2 to 3 days in advance and kept in airtight container. They are somewhat fragile; handle gently.)

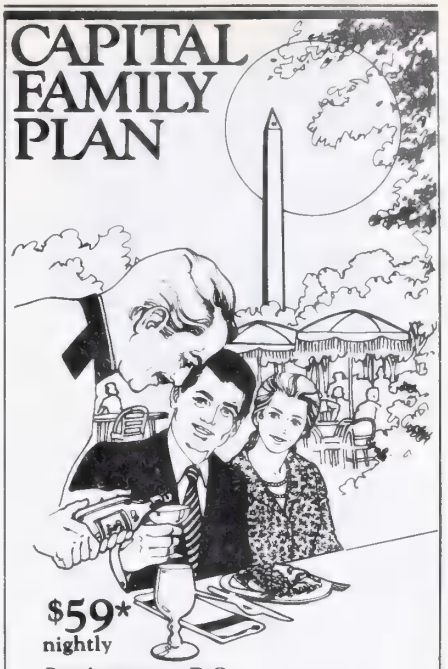
☐ Make sauce: In food processor or blender purée berries. Strain through sieve over bowl. Stir in lemon juice. (*Note:* Sauce may be made 1 day in advance.)

☐ To serve, place cornucopias on individual plates and divide lemon cream evenly among cornucopias. Arrange berries on top and serve with sauce. Serves 8.

LEMON CREAM

- 3 eggs
- 3 egg yolks

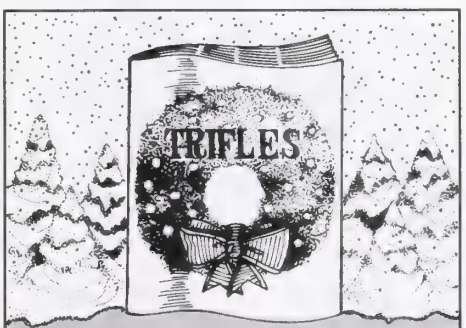
(Continued on page 94)



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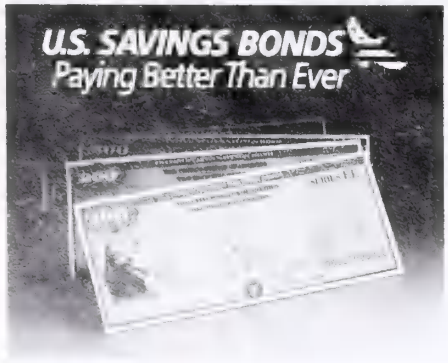
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SUMMER FETES

Continued from page 93

- 1/2 cup lemon juice
- 4 3-inch strips lemon zest
- 2/3 cup sugar
- 8 tablespoons butter, cut into tablespoons

☐ In top of double boiler, whisk together eggs and yolks. Beat in sugar, lemon juice and lemon zest.

☐ Place over simmering water and cook, whisking constantly, 10 to 15 minutes or until mixture thickens. Off heat, add butter by tablespoons, whisking after each addition until butter is blended. Strain into clean bowl. Refrigerate, covered, 4 hours or up to 1 week.

RED PEPPER MOUSSE

- 8 large red bell peppers roasted, seeded and peeled.
- 1/2 teaspoon salt
- Pinch cayenne pepper
- 1 cup heavy cream, chilled
- 4 tomatoes, peeled, seeded, chopped
- 16 to 24 fresh basil leaves

☐ In food processor or blender, purée peppers until smooth.

☐ In large saucepan over moderate heat, simmer the purée until excess liquid has evaporated and purée is thick. Transfer to medium bowl, season with salt and cayenne. Cool, and refrigerate. (*Note:* Mousse may be prepared to this point up to 5 days in advance.)

☐ In large bowl, beat heavy cream until stiff. Fold in pepper purée. To serve, scoop ovals of mousse onto plates and garnish with chopped tomatoes and 2 to 3 basil leaves. Serves 8.

SWORDFISH TONNATO

- 1 cup chopped onions
- 1 cup peeled, chopped carrots
- 8 sprigs parsley
- 2 bay leaves
- 1 sprig fresh thyme
- 8 whole peppercorns
- 1 cup dry white wine
- 3 pounds swordfish
- Tonnato sauce (recipe follows)
- 16 basil leaves

☐ In fish poacher or large skillet, bring first 7 ingredients to boil; cover and simmer 30 minutes. Uncover, add fish and more water if necessary to cover fish. Simmer gently until opaque. (Calculate 10 minutes of cooking time per inch thickness of fish.) Remove from heat; cool fish in cooking liquid.

☐ Cut drained fish into 8 equal serving pieces and place on serving dish. Cover completely with tonnato sauce. Cover well and refrigerate 8 hours or overnight. Garnish with basil leaves. Serves 8.

TONNATO SAUCE

- 2 eggs, room temperature
- 2 tablespoons Dijon mustard
- 3 tablespoons lemon juice
- 1 teaspoon salt
- 1/2 teaspoon freshly ground black pepper
- 2 cups safflower oil
- 2 6-1/2-ounce cans tuna, drained
- 10 anchovy fillets
- 6 tablespoons capers
- 1/2 cup chopped fresh basil leaves

☐ In food processor or blender, process first 5 ingredients until well blended. With motor running, slowly add oil. Add tuna, anchovies and capers; pulse several times to blend. Stir in basil.

GREEN BEANS VINAIGRETTE

- 3 pounds green beans, ends and strings removed
- 3 tablespoons salt

Shallot vinaigrette:

- 1-1/2 teaspoons Dijon mustard
- 1/2 teaspoon salt
- 2 tablespoons minced shallots
- 1/2 cup red wine vinegar
- 1 cup olive oil
- Freshly ground black pepper to taste
- 1/2 cup chopped parsley

☐ In large pot, bring 1-1/2 gallons water and salt to boil. Add beans and cook 5 minutes or until crisp-tender. Drain, refresh in cold water, drain again.

☐ Make vinaigrette: Place all ingredients except parsley in order given in screw-top jar. Close tightly and shake well.

☐ In large bowl, toss beans with vinaigrette and chill up to 2 hours. To serve, sprinkle with chopped parsley. Serves 8.

FRUIT TERRINE

- 2 envelopes unflavored gelatin
- 2 cups milk
- 1 cup sugar
- 6 egg yolks
- 1 teaspoon vanilla
- 1 tablespoon Grand Marnier
- 1-1/2 cups heavy cream
- 5 cups fresh fruit (use whole berries or peeled, sliced peaches, apricots or kiwi fruit)
- Raspberry sauce (see recipe for cornucopias)

☐ Line 7-cup terrine or loaf pan with plastic wrap. Spray with non-stick spray.

☐ In bowl, soften gelatin in 1/2 cup milk.

☐ In medium saucepan, scald remaining milk. In medium bowl, beat egg yolks with sugar until thick. Gradually whisk hot milk into yolks. Return mixture to saucepan and cook over moderate heat, stirring constantly until mixture coats back of spoon, 10 to 15 minutes.

☐ Off heat, stir in softened gelatin, vanilla and Grand Marnier. Strain into large bowl, cover and refrigerate 30 minutes or until thick enough to mound.

☐ In a bowl, whip cream to same consistency as custard mixture. Fold cream into custard, then fold in fruits. Spoon mixture into prepared pan. Tap pan gently on countertop to release air bubbles. Refrigerate, covered, 8 hours or overnight. To serve, unmold and remove plastic wrap. Cut into 1/2-inch-thick slices and serve on pool of raspberry sauce. Serves 8 to 12.■

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Summertime means leisure hours and easy outdoor eating. Let the microwave oven help you prepare the following make-ahead menu. It's just right for a back porch supper or to pack up for a picnic.

CAULIFLOWER SALAD

- 1 large cauliflower, broken into small florets
- 1/2 teaspoon salt
- 1 can (2 ounces) anchovy fillets in olive oil
- 1/2 cup olive oil (preferably extra virgin)
- 1 small yellow onion, minced
- 1/2 red bell pepper, finely chopped
- 1/2 cup sherry vinegar or balsamic vinegar
- 2 tablespoons fresh lemon juice
- 1 tablespoon snipped fresh chives
- 2 teaspoons chopped fresh marjoram
- 1 teaspoon sugar
- 1/2 teaspoon sweet paprika
- Sliced, pitted ripe olives, to garnish

☐ Place florets in deep 2- to 2-1/2-quart microproof casserole. Add 3 cups water and salt. Cover and microcook on high 4 to 6 minutes or until cauliflower is crisp-tender. Drain well. Rinse under cold running water and drain again; set aside.

☐ Drain anchovies, reserving 1 tablespoon oil. Finely chop anchovies and place in bowl. Add reserved oil from anchovies and mash with a fork. Set aside.

☐ Wipe out casserole and add 1/4 cup olive oil, onion and red pepper. Stir well, cover, and microcook on high 4 minutes, stirring after 2 minutes.

☐ Add remaining 1/4 cup olive oil, vinegar, lemon juice, reserved anchovies, chives, marjoram, sugar and paprika. Stir well, cover, and microcook on high 3 minutes. Add reserved cauliflower and toss to coat. Cover and refrigerate several hours or overnight, stirring 2 or 3 times. Garnish with olives. Serves 6 to 8.

CHICKEN RATATOUILLE

- 1/3 cup olive oil (preferably extra virgin)
- 3 cloves garlic, minced
- 2 pounds boneless chicken breasts, cubed
- Salt, freshly ground black pepper to taste
- 1 large onion, sliced
- 1 small eggplant (about 1 pound), peeled and cut into 1-inch cubes
- 1 bell pepper, seeded and chopped
- 1/2 pound mushrooms, sliced
- 3 medium-size tomatoes, peeled and coarsely chopped
- 2 small zucchini (3/4 pound), cubed
- 2 yellow squash (3/4 pound), cubed
- 1 to 2 tablespoons chopped fresh parsley
- 1 tablespoon drained capers
- 1 tablespoon chopped fresh basil
- 1 tablespoon chopped fresh oregano
- 1-1/2 teaspoons fresh thyme leaves
- 1/4 cup dry red or white wine (optional)
- Crusty French bread

☐ Combine olive oil, garlic and chicken in 5-quart microproof casserole. Season with salt and pepper and stir well. Cover and microcook on high 6 minutes, stirring after 3 minutes.

☐ Add onion and eggplant. Stir well, recover, and microcook on high 3 minutes. Add remaining ingredients except bread. Stir well, recover, and microcook on high 18 to 22 minutes or until vegetables are tender and chicken is cooked, stirring every 6 minutes. Let stand 15 minutes, ladle into bowls and serve warm with French bread. Or, cool completely and refrigerate overnight. Serves 8 to 10. (*Note:* This dish tastes best when made at least one day in advance.)

GRAND MARNIER CAKE

- Finely crushed Graham crackers or vanilla wafers
- 2-1/4 cups cake flour
- 1 teaspoon baking powder
- 1/2 teaspoon baking soda
- 1/2 teaspoon salt
- 1 cup unsalted butter, softened
- 1-1/2 cups sugar
- 4 eggs
- 1 cup sour cream
- Grated zest of 2 oranges
- 1/4 cup Grand Marnier

Syrup:

- 1 cup fresh orange juice
- 1/3 cup sugar
- 2 tablespoons light corn syrup
- 1/3 cup Grand Marnier

☐ Generously butter a 12-cup microproof bundt pan and sprinkle with cookie crumbs. Tilt pan from side to side to coat.

☐ Sift flour, baking powder, baking soda and salt into bowl and set aside.

☐ Beat butter and sugar in large bowl until light and fluffy. Beat in eggs, one at a time, beating well after each addition. Add flour mixture and sour cream alternately, beating until blended. Fold in orange zest and 1/4 cup Grand Marnier. Spread batter evenly in prepared pan and smooth top.

☐ Microcook on medium high (70 percent power) 15 to 16 minutes, or until cake tester inserted in cake comes out clean, rotating pan one-quarter turn every 4 minutes. Remove from oven, cover with waxed paper, and let stand 10 minutes.

☐ Using spatula, loosen cake around tube and outer edge of pan and on bottom. Invert cake onto plate with rim.

☐ To prepare syrup, place orange juice, sugar and corn syrup in 4-cup glass measure and stir. Microcook on high 7 minutes, stirring after 3 minutes. Let stand 1 minute. Add Grand Marnier and stir well.

☐ Prick top of cake all over and pour syrup evenly over cake. Cool and refrigerate. Serves 12 to 16.■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking will be necessary.

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DISCOVER YOUR STYLE

DO YOU KNOW YOUR OWN BEST DECORATING STYLE? TAKE OUR QUIZ AND FIND OUT

Personality Decorating" is a synthesis of many ingredients necessary to shaping your personal decorating style. Bringing all the elements together is a process that evolves slowly, takes new directions and matures—just as we do. And this is what makes it so challenging and rewarding. We certainly cannot predict that after you've discovered your personal style, you will enjoy eternal happiness. But we *can* promise that your home, decorated to reflect what pleases and expresses you, will be a more enjoyable and comfortable place for you, your family and your friends.



If these swatches appeal to you, then you're a romanticist.

We've designed this quiz as a tool to help you build a foundation for your decorating by taking stock of your taste, habits and life-style. We feel that the quiz will prove especially meaningful to people who have not laid claim to a particular style of decorating, a category that includes both young people dealing with housekeeping for the first time and those now on their own who had previously left decorating decisions to others. But it will also prove useful to those who feel the need for a "housecleaning" of style, whether you want a slight modification of a look or a total overhaul.

During our research, we administered the quiz to a great many people. Some, who had always thought of themselves as firmly entrenched in either the "period" or "contemporary" camp, were amazed to find they had a fair smattering of answers in the opposite style, indicating that they were in a transition time in their lives, that they were in the process of changing their opinions about how their homes should look, or that these feelings had always existed but had simply never been heeded.

So just because you've filled your rooms with sleek, lacquered furniture up until now does not mean there's not a soft spot in your decorating heart for a floral chintz!

- Read the questions carefully and answer thoughtfully and honestly. The quiz is for measuring *your* taste, not that of your spouse or best friend. So consider your own feelings when answering the questions.
- Choose only one answer, even if you have trouble deciding. If you find you're continually torn between two answers, make note of both. This could indicate a dual decorating personality.
- When two choices are offered in the same response, you don't have to like both choices to choose that response. "Or" means just that—either one.
- We've tried to take a broad range of tastes into account, but you may still find on occasion when none of the choices pinpoints your preference precisely. In this case, select the answer that most closely identifies you.

Personality Decorating Quiz

1. When a spouse or friend offers you one of the following, you choose
- *a.* a three-month health-club membership
- *b.* a year membership in the Flower-of-the-Month Club
- *c.* a generous gift certificate at a high-style designer boutique
- *d.* a long weekend at a restored inn

2. You read or are most likely to read
- *a.* cooking, fitness, decorating books
- *b.* romance and historical novels
- *c.* spy, adventure, science fiction books
- *d.* period fiction, biographies, books on natural history subjects

3. The place you'd most like to see materials such as glass and metal would be
- *a.* in your living room
- *b.* on your car
- *c.* in your art collection (sculptures or collages, for example)
- *d.* in a flashy disco

4. You would most like to celebrate a *momentous* event in your life at
- *a.* a four-star hotel or restaurant
- *b.* a place that holds special memories for you
- *c.* a lively late-night spot
- *d.* your favorite neighborhood restaurant

5. When Aunt Edith leaves you an unexpected bequest of $150,000, you
- *a.* buy a vacation condominium
- *b.* invest in tax-free bonds or blue-chip stocks
- *c.* buy a new wardrobe and do what it takes to upgrade your life-style
- *d.* sail to Europe on the *QE II* and take the grand tour

6. You are most likely to take an evening course in
- *a.* short- or long-term investments
- *b.* cooking, calligraphy, pottery
- *c.* filmmaking or photography
- *d.* how to identify antiques

(Continued on page 98)

FROM THE BOOK *PERSONALITY DECORATING* BY LYNDA GRAHAM-BARBER AND ELIZABETH V. WARREN
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DISCOVER YOUR STYLE

Continued from page 97

7. Your favorite kind of party to throw is
- *a.* theme party (costume or specific holiday)
- *b.* sit-down dinner
- *c.* cocktail buffet
- *d.* brunch or outdoor barbecue

8. You would put a favorite photograph for display in a frame of
- *a.* Plexiglas
- *b.* wood
- *c.* chrome
- *d.* ornate brass or antiqued silver

9. You would most like to spend a vacation
- *a.* skiing in Colorado
- *b.* exploring the Scottish Highlands
- *c.* beaching it in the Caribbean
- *d.* antiquing through New England

10. Hollywood calls! You have an opportunity to star in the remake of one of these classics, so you pick
- *a. Some Like It Hot*
- *b. Gone With the Wind*
- *c. Star Wars*
- *d. Wuthering Heights*

11. Eyelet and chintz are fabrics you
- *a.* have little or no use for in your rooms
- *b.* like only in the bedroom
- *c.* can appreciate in period rooms in museums
- *d.* would use freely throughout your rooms

12. Your ideal home would be
- *a.* a penthouse with city-sweeping views
- *b.* a restored 18th-century farmhouse
- *c.* an architect-designed solar house
- *d.* a white clapboard house with lots of gingerbread

13. You would be most likely to attend a museum exhibit of
- *a.* 20th-century photographs
- *b.* old master paintings
- *c.* abstract expressionist or minimalist art
- *d.* American folk art

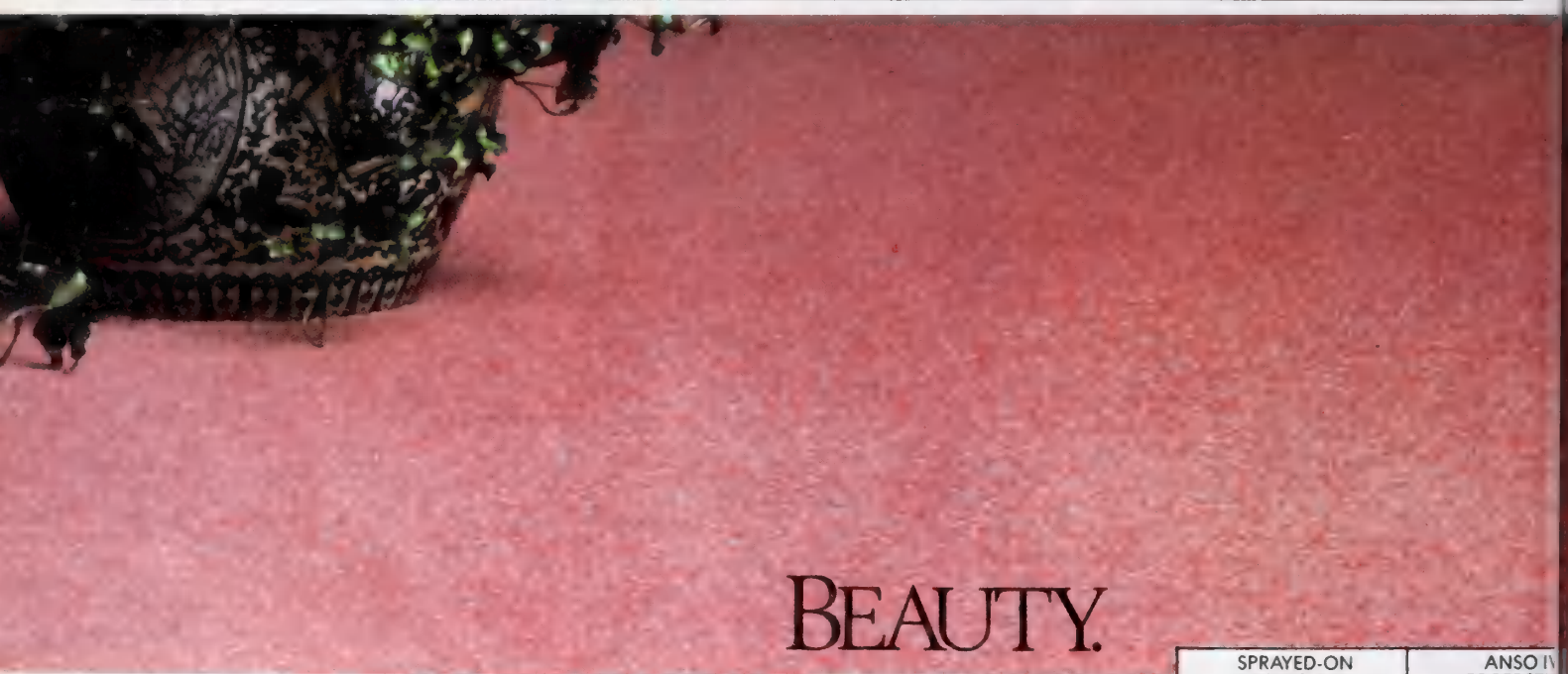
14. Which of these color schemes most appeals to you for use in your interiors?
- *a.* bold primaries
- *b.* blue and white
- *c.* black, white, gray or all white
- *d.* rose and cream or green

15. You would prefer a friend bring you
- *a.* a potted green plant
- *b.* mixed wild flowers in a basket
- *c.* exotic tropical blooms
- *d.* long-stemmed roses in your favorite color

16. When it comes to accessorizing your home, you feel that
- *a.* less is more
- *b.* more is always best
- *c.* a few unfussy accessories are okay
- *d.* your favorite antiques or heirlooms are fine

17. Your idea of the perfect pet is a
- *a.* Siamese cat or an exotic bird
- *b.* dog like a collie, Labrador or setter
- *c.* pooch resembling an Akita, Lhasa apso or Samoyed
- *d.* mixed-breed dog or cat

18. In your *favorite* movies, the hero and heroine
- *a.* have a meaningful relationship with no strings
- *b.* are usually based on figures (real or imaginary) from the past
- *c.* encounter lots of adventure or intrigue, eclipsing personal relations
- *d.* pledge undying vows of love at the end



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General quiz analysis

The Personality Decorating Quiz was structured to analyze the decorating style to which you aspire, which may not be the one you are currently pursuing. So keep in mind that if your test results do not jibe with your current preference, it may be that your taste is in flux, or for reasons of economics or circumstance you have not explored your true decorating personality.

If you answered at least 11 questions with the letter B or D (combined), you are more comfortable with period styles. These include Naturalist, Romanticist, Classicist or Traditionalist. If you answered A or C (combined) to a minimum of 11 questions, your decorating style leans toward the contemporary. You may be a Young Professional, a Modernist or a Futurist.

However, if your answers are divided almost equally between the B–D and A–C groups, and you don't feel totally at ease with any of these personality styles, you have a decorating personality we call the Individualist. It is the interaction of past and present, of period and contemporary, that inspires the Individualists, rather than one particular style. Individualists probably have wide-ranging interests that defy any effort to pin a label on them.

Surprised by your results and feel your personality category may not be accurate? You may want to retake the quiz—perhaps you rushed through it. It might also prove useful to examine the roots of your decorating rationale and your background. Have you been decorating with *your* preferences in mind, or have you been influenced by the environment in which you were reared (or furnishings you've inherited), or have you been bridled by the opinions of spouses, friends or colleagues?

Because many of us do not live alone, problems may naturally arise when two people, each with his or her own decorating style, try to feather the same nest. Opposites may attract, but do opposite decorators have a chance at design happiness? Perhaps your contemporary furnishings were put into storage when you married in favor of your partner's less worn traditional pieces. Did your decorating personality go into storage with them? If this is the case, now is the time for the two of you to find a way to "marry" your decorating styles so you are *both* satisfied.

By planning well, you can turn what might seem like a design liability into an asset. "If there is a complexity in the relationship between two people, this can work to enrich the space being designed," replies interior designer Kevin Walz. "If one person favors clean, cool and spare lines and the other warm and soft, for example, they can both be pleased with chairs that have angular, modern lines but are covered in an overstuffed fashion in soft, classic fabrics. The plump softness minimizes the sleekness, and the opposite is also true: The lines of the chair diminish the more traditional qualities."

If you're still having trouble deciding whose style will take precedence, determine who spends the most time at home. Consider, too, the architectural style of your house or apartment. Are there built-in details that lend themselves to one style or another?

After much thought and trial and error, if your compromise ends up in an unresolved decorating quagmire, then perhaps it's time to consult a professional. Since all interior designers face such problems when hired to decorate spaces, they will have a large visual library for you to consult for possible ideas. When you initiate the contact, be certain to define your requirements clearly, as fees are commensurate with the scope of services rendered.

With careful planning, the winner is . . . both of you!■

—LYNDA GRAHAM-BARBER
and ELIZABETH V. WARREN



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GARDEN GUIDE

JULY

Grown indoors or out, herb plants make an attractive, useful kitchen garden



By KEN DRUSE

Many of us want to improve our kitchens. Whether that means adding or replacing appliances or doing a total makeover, one dream is universal. As the fantasy goes: You're in the kitchen creating the perfect sauce. Among the ingredients are snips of fresh tarragon, chervil and parsley. In Colonial times, there was a kitchen garden just a few steps from the door for food crops and culinary herbs. But anyone can create a modern version. Whether grown on a sunny windowsill, on a greenhouse window or under fluorescent lights, indoor herb gardens can enhance any kitchen.

Herbs are easy garden plants. Once established outdoors, they thrive through drought and in poor soil. Indoors they are less forgiving. Grown in containers, herbs have the same basic needs: light, soil, moisture, fertilizer. The most important factor is light—and lots of it. Herb plants need at least six hours of direct sunlight, or the equivalent, every day. That can come from a south- or west-facing window, a greenhouse window facing any way but north or fluorescent lights.

Under lights, herb plants should be six inches below the tubes, and the lights must be left on 16 hours a day. You won't need Gro-lights or special tubes; warm-white will do. I use a timer that turns the lights on at 1:00 A.M., so I hardly notice them.

Outdoors, any well-drained soil is fine. But indoors, garden soil is too heavy and dense. Use a light, friable blend such as Jiffy-mix® or Metro-mix®, or a homemade, peat-like medium (2 gallons milled sphagnum peat moss, 1 gallon horticultural-grade perlite, 2 tablespoons ground limestone, 1 tablespoon balanced, granular plant food—all available at garden centers). Moisten the medium before potting.

Small store-bought herb plants can be potted in four-inch clay pots. Soak the pots before you use them so they won't draw moisture from the medium. Clay is more porous and herbs love aeration and good drainage; however clay-potted plants dry out faster than ones in plastic. You'll have to learn their schedule through trial and error. Keep soil barely moist at all times. Feel the soil just below the surface. It should be cool and just damp.

Herbs don't like a lot of fertilizer. If overfed, they will outgrow your space and their flavor and fragrance will be weak. Six months after repotting, feed with a balanced fertilizer (20-20-20) diluted by half.

Pests may be a problem. Some herbs naturally repel insects; others attract them. In my indoor kitchen garden, I banished the attractors, such as lemon verbena and basil, in favor of sturdy rosemary and bay laurel. I don't recommend pesticides for indoor edibles. Try Safers Insecticidal Soap® or a mixture of garlic juice and Tabasco in soapy water. Often a good tap water spraying in the sink will do.

July is the perfect month to propagate herb plants for wintering indoors. Sow seeds in flats for transplanting into pots by fall. Take cuttings of garden herbs to root in perlite. Or lift some plants from the garden to be potted. Cut back these plants severely and place them in a shaded protected spot outdoors—on a porch, perhaps.

Herbs to grow indoors include: bay laurel, chamomile, chervil, chives, coriander, corsican mint, dill, garlic chives, ginger, lemon balm, lemongrass, marjoram, mint, oregano, parsley, rosemary, sage, scented geraniums, summer savory, tarragon, thyme and winter savory. Most like cool temperatures in winter. Some herbs, such as basil, are annuals that must be replaced.

If you are planning a new kitchen or a kitchen redo, include a greenhouse window. An indoor herb garden can be your kitchen garden for the '80s.■

ILLUSTRATION REPRINTED BY PERMISSION OF STERLING PUBLISHING CO., INC., TWO PARK AVENUE, NEW YORK, NY 10016 FROM *The Complete Book of Herbs and Herb Growing* BY ROY GENDERS. © 1980 BY ROY GENDERS

FOR MORE DETAILS, SEE PRODUCT INFORMATION

KITCHEN DESIGN

Continued from page 74

rod shelving underneath stores pots and pans. Total construction cost: $3,000.

Richard Sax, coauthor with Sandra Gluck of *From The Farmers' Market,* did something similar for his apartment kitchen but on a smaller scale. When not in use, the unit could be wheeled away.

If you can afford the space, many cooks recommend a not-too-deep pantry with floor-to-ceiling shelving. Cookbook editor Carole Lalli looks to Colonial days for storage ideas: "Ideally I would have some kind of cold room—warmer than a refrigerator—to keep cheese, butter, onions, potatoes, pies, cakes and meats that would be used the same day."

Although the amount of counter space depends on the layout of the kitchen and your cooking needs, there *are* some helpful guidelines. Twenty-four inches is the standard width of most counters, but adding a few more inches will accommodate small appliances with plenty of work space left-over. Whether it is a center island or a stretch of counter space, one complete work surface of six to eight feet is recommended.

Surface materials should be determined by how you use your counters. The sink area is a problem because water can cause butcher block to rot and plastic laminate to warp. Annemarie Huste's solution is Corian, although stainless steel is just as effective. Heat-resistant, stainless steel or ceramic tile around the range withstands hot pots. Instead of using all one surface, however, consider a variety for your different cooking needs. You can also have variable counter heights but the sink has to be at 36 inches because of the dishwasher.

A kitchen floor should be durable and easy on the feet. When Annemarie Huste designed her New York City kitchen, she chose a new, vinyl-bonded wood floor from Permagrain Products that's made for high-traffic areas. "If you spend a lot of time in the kitchen you want to protect your legs," explains Judith Olney. "I like a floor that has a little built-in cushioning."

Lighting is also important. Bright fluorescents placed under the cabinets light counter tops, and incandescent light adds overall ambience. If incandescent lighting is used under the cabinets, "be sure to take into consideration the heat that it throws off," advises Richard Grausman. Laurie Burrows Grad had her kitchen window curtains treated so they're stainproof.

Like lighting, proper ventilation makes the kitchen a more pleasant place to work by removing food smells and grease. The hood surface should cover and extend beyond the perimeter of the range. If overhead ventilation is too noisy or blocks your view of the stove, consider a range with a down-draft system.

Garbage is one problem that never "disposes" itself. In a new home in Dallas, two pails for garbage (one wet, one dry) were enclosed in a drawer right beneath the pull-out cutting board, so trash can be easily swept into the appropriate container.

So much of a well-designed kitchen depends on the person using it. That's why it's essential that you do some serious soul searching before you and a designer or builder tackle your kitchen. Joyce Goldstein suggests answering these questions: Are you remodeling because your kitchen needs a face-lift or is the plan not working? What, specifically, isn't working? What do you hate about your kitchen? What is your ideal? How do you cook? For how many? What decorating style do you prefer?

Armed with expert opinions and your own ideas, you'll see that the possibilities are endless and as individual as you are. In the words of Ms. Huste, "Kitchens have never been more exciting than they are right *now*."■

—KATIE KELLY





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TRAVEL:
PARIS FLEA MARKETS

Continued from page 30

booths. Classier in its storefronts, Biron is also upper-end in its merchandise. Here you'll find 17th-century carved angels and the gilt furniture of your favorite Louis. Visit Clara at Stand 1, Allée 1. She's the well-worn proprietress sitting behind a great pile of antique brocades and damasks. At Stand 137 is Andrée Autan who says she was a clothing source for a Visconti film. And no wonder, considering the hats, lace dresses and tapestry slippers stacked floor to ceiling.

Farther down at 110 Rue des Rosiers is stylish **Marché Serpette,** good for fine furniture and lots of Art Deco. Look for majolica in abundance, plus heart-winning dolls at Leïla's, Stand 42, Allée 1; vintage bath fixtures at Stand 5, Allée 3; and directly across at Stand 2 something that's making a show at home: 1930s plastic-handled knives. Actually made of Garalith, a pearly sister to Bakelite, they come in colors that range from creams to bright pinks. Also tempting were horn servers, some with silver decoration, and, of course, Art Deco silver tea sets by Christolfe et al.

Your cue for lunch may not be subtle. At 1 P.M. dealers religiously spread cloths on their tables and uncork their wine, more interested in eating than selling. Such obliviousness to buyers appears at other times. Most dealers read what appear to be page-turners; husbands and wives play double solitaire. Sometimes you have to search out a dealer who is several booths away chatting. Once you communicate serious interest, however, the chemistry changes and the bargaining begins. But you'll have most success after lunch.

For your own sustenance, you can try one of the very basic cafés on Rue des Rosiers. Vernaison has a restaurant at its heart; Marché Serpette has a *petite salle à manger* for quick sandwiches and wine. On Rue Paul Bert (near Marché Serpette), Café Paul Bert is a bustling restaurant with everything from grilled steak and *pommes frites* to rabbit.

If, after lunch, you're longing for a good chat in English, that's just one reason to visit open-air **Marché Paul Bert**. At Stand 232, Allée 6, you'll find Annette Agace Letie de Castro. With her crisp British accent, she'll explain the mysteries of luggage from the golden age of travel—a Louis Vuitton trunk with compartments for everything from *cravates* to *parapluies*. Though many dealers manage some English, Mme. de Castro is an exception. Elsewhere at Paul Bert look for intriguing furniture and assorted treasures.

Stamina pending, there are still *more* markets to cover. **Marché Jules Valles**, 7 Rue Jules Valles, is a gold mine for old postcards and prints. **Marché Cambo**, 75 Rue des Rosiers, has 40 dealers with fine furniture. I spent two days at St.-Ouen (it's open 7:30 A.M. to dusk on Saturday and Sunday, from roughly 10 A.M. on Monday), and didn't get to **Marché des Rosiers**, good for still more furniture, or **Marché Malik** for clothes new and old.

For the best buys, the rule of thumb about flea markets is to arrive at opening or closing. I chose the latter route at **Porte de Vanves**, two tree-lined streets full of dealers (open Saturday and Sunday, 7:30 A.M. to around 1 P.M.). As lunch approached, some dealers packed their wares, others lingered leisurely. One even cranked up an old Victrola and set his side of the street singing. Porte de Vanves, also called Porte Didot, is like a "best bets" of St.-Ouen's offerings. In an unhurried hour or two, you can uncover lace curtains ($235 for a set of four), square embroidered pillow shams ($25 a pair), a set of 12 Garalith-handled knives ($57) plus Lalique, majolica and charming 19th-century plates with illustrations and sayings. Pay attention to the map at the Métro exit (station, Porte de Vanves). The streets where the flea market is located—Avenue George Lafenestre and Avenue Mar Sangier—are a short walk from the stop.

Next, I headed to the market at **Montreuil** (Métro, Porte de Montreuil). It's open Saturday, Sunday, Monday, 7:30 A.M. to dusk. Though many people are fans of Montreuil, I was disappointed. Mostly it was a wasteland of new cheap clothes and gadgets. But some good dealers with vintage linens and clothes were clustered near the entrance. (To get to the market, follow the crowds out of the Métro, across a plaza with bumper-cars and cotton candy and over a highway.)

One market to skip: **Kremlin-Bicêtre** (Métro, Kremlin-Bicêtre), open Tuesday, Thursday (reputedly the best day) and Sunday, 7:30 A.M. to 12:30 P.M. *Nothing* there caught my eye, but then, it was about to rain and the smaller flea markets are by nature catch-as-catch-can.

If you don't have time to traipse to the outer reaches of Paris for the above-mentioned flea markets, don't despair. There's

a gem near the Bastille. **Place d'Aligré** (Métro, Ledru-Rollin) is open daily except Monday, from 9:30 A.M. to 1 P.M. It's a small market, nestled in a curved plaza, and quality varies daily. You can find good linens and tableware. (I fell in love with a folding, leather-backed men's traveling mirror, $25.) But there are also Salvation Army-style household items spread out on the pavement, hawked by a top-hatted Dickensian character. Place d'Aligré is also a fruit, vegetable and meat market. The piles of unusual cheeses are breathtaking. You might well want to pick up supplies for a picnic lunch.

In addition to the flea markets, there are two good downtown shopping areas for collectibles. The first is **Village Suisse**, near the École Militaire at 78 Avenue de Suffern and Avenue de Motte-Picquet (Métro, Motte-Picquet). Set in the courtyard of a modern apartment building, its 100 shops, which are open daily except Tuesday and Wednesday, offer good furniture (especially in the Empire style) plus everything from miniatures on ivory to old prints.

A quainter and more eclectic hunting ground is **Village Saint-Paul** (Métro, Saint-Paul) in the Marais. Its 70 shops are clustered on Rue Saint-Paul (from the Seine to Rue Charlemagne) and in adjacent alleys and courtyards that have a medieval feel. You'll find everything from dust-covered clocks ticking in back rooms to Napoleon III chairs. Your best buy, however, may be a vintage leather traveling case such as the one I saw at Au Bon Usage, 21 Rue Saint-Paul. It could be essential in getting all your finds home.■

COMING NEXT MONTH

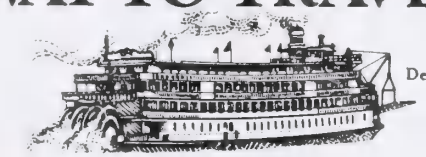
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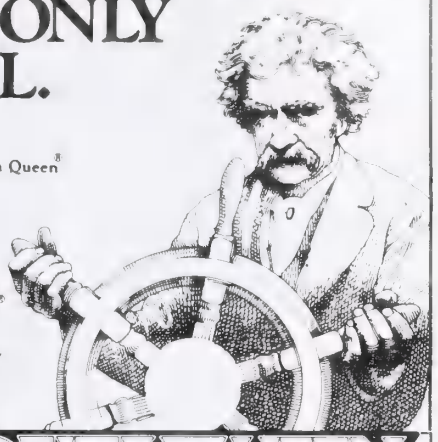
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(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

CORRECTIONS

In House Beautiful, May 1986, "Tuxedo Park" photographs were taken by Lilo Raymond and George Ross as follows: page 69, Lilo Raymond; page 70 (black and white) George Ross, (color) Lilo Raymond; pages 71 to 76, Lilo Raymond; page 77, George Ross.

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ON DECORATING & DESIGN

●*Page 11:* **Spongeware**—Bea Cohen, PO Box 825, Easton, Pa. 18044, (215) 252-1098.

HB TODAY

●*Page 22:* **Bayou chair,** weather-resistant, enameled steel in green, yellow, white—Conran's Mail Order, 4 So. Middlesex Ave., Cranbury, NJ 08512; catalog, $2. **Ken Follett's *Lie Down With Lions* and other cassettes** of works by Jean Auel, Robert Ludlum, Mario Puzo and others, available through local bookstores or through Brilliance Corp., 235 Fulton St., Suite 207, Grand Haven, MI 49417; (800) 222-3225; in Michigan, (616) 846-5256; for tapes send $18.95 plus $1.75 for postage and handling. **Richard Brown's First Annual Intercontinental Motion Picture Adventure to England**—Personalized Travel Planning, 666 Fifth Ave., NY 10103 (212) 245-5175. **Southampton Designer Show House**—Broadtree, 277 First Neck Lane, Southampton, NY 11968; Charles Patteson (212) 744-2914. Call for information about Gala Preview Opening on July 5. Hours from July 6 to August 3: 11 A.M. to 5 P.M., Monday through Sunday; 11 A.M. to 8 P.M. Thursday.

●*Page 24:* For Abby Ruoff's instructions for making twig furniture, send $13—Wood-Lot Farms, Star Route 1, Shady, NY 12479.

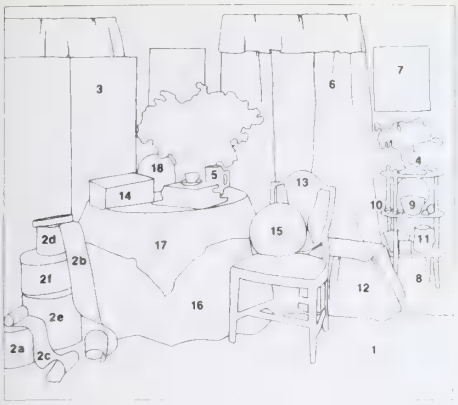
●*Page 26:* **Chair/Building—**The Gallery at Workbench (T, R), 470 Park Ave. So., NY 10016. Fine art and models by Allan Wexler are available at: Ronald Feldman Fine Arts Inc., 31 Mercer St., NY 10013; Allan Wexler Architectural Design, 305 W. 20th St., NY 10011. **Angela Cummings' Shimmer porcelain dinnerware,** five-piece place setting, $125; **Shell sterling silverware,** five-piece setting, $650; **Twist stemware,** $22 to $28 per glass; **Knot stemware,** $18 to $25 per glass. For nearest store, contact Arita (M), PO Box 6516, Anaheim, CA 92806.

PORCH IN FULL DRESS

●*Cover and pages 42 to 45:* **Ispahan #32323/02 ceiling, sofa upholstery, drapery; Les Festons #32324/02 fabric for tablecovers and swags**—Clarence House (T), 40 E. 57th St., NY 10022. **Upholstery**—Delta Upholsterer (R), 423 W. 55th St., NY 10019. **Wicker furniture**—The Wicker Garden (R), 1318 Madison Ave., NY 10128. **Coffee table, accessories**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Hand-painted sisal carpet**—Rosecore Carpets (T), Design Center, 300 D St. SW, Washington, D.C. 20024.

ESSENCE OF ROSES

●*Pages 46 and 47:* **Plate,** "English Garden" pattern;



coordinating items are available—La Boutique de Marie Claire (R), 831 Madison Ave., NY 10021. **(1) Needlepoint rug**—Stark Carpet (T), 979 Third Ave., NY 10022. **Hat boxes** crafted by Dee Davis—Adventures in Crafts Studio (R,M), PO Box 6058, Yorkville Station, NY, 10128. Send $2 and S.A.S.E. for instructions; catalog available. **(2a) Cranleigh gray Border #102, (2b) Cranleigh blue border #101, (2c) Roslyn #567**—Cowtan & Tout (T), 979 Third Avenue, NY 10022. **(2d) "Cathy"**—Hinson and Co. (T), 979 Third Ave., NY 10022. **(2e) "Rosebank"**—Lee Jofa (T), 979 Third, NY 10022, **(2f) "Rose L'Etoile,"** green—Quadrille (T). 979 Third Ave., NY, 10022. **(3) Screen painted by Robert Christian for John Rosselli, (4) cornucopia vase, (5) majolica pitcher**—John Rosselli, Ltd. (T), 255 E. 52nd St., NY 10021. **(6) "Ripley" fabric #32404/3**—Clarence House (T), 211 E. 58th St., NY 10022. **(7) Redouté botanicals in French burl frames**—J.Pocker & Son (R), 824 Lexington Ave., NY 10021. **(8)** ***Faux*** **bamboo étagère**—Yale R. Burge Inc. (T), 305 E. 63rd St., NY 10021. **(9) Flora Danica cachepot,** Tiffany & Co. (R), 727 Fifth Ave. NY 10022. **(10) Assorted pillboxes**—B. Altman & Co. (R), 361 Fifth Ave., NY 10016. **(11) Majolica pitcher**—Gordon Foster Antiques (R), 1326-A Third Avenue, NY 10021. **(12) "Tzarina" #8535**—Carleton V. (T), 979 Third Avenue, NY 10022. **(13) Hepplewhite shield-back chair and (14) wooden, painted traveling case**—Florence De Dampierre Ltd. (R), 16 E. 78th St., NY 10021. **(15) English Victorian pillow #T056** with gold and silver thread, from Linda Horn—Fred Leighton (R), 781 Madison Avenue, NY 10021. **(16) Tablecloth fabric, "Country House"**—Elsie McNeill, A Division of Fortuny (T), 509 Madison Ave., NY 10022. **(17) "Ashcomb" fabric**—Quadrille (T), 979 Third Avenue, NY 10022. **(18) "Sceaux fleurs" plate,** reproduction of 18th-c pattern—The Mediterranean Shop (R), 876 Madison Ave., NY 10021.

●*Page 48 (top):* **Bed sheets and cases** #C-86, 100 percent cotton voile—D. Porthault (R), 18 E. 69th St., NY 10021. **Coverlet with raised-rose pattern,** 100 percent cotton—Henri Bendel (R,MO), 10 W. 57th St., NY 10019. Rose botanical, lithograph, English, c. 1855—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Peking-rose porcelain tea service**—Mottahedah (M), 225 Fifth Ave., NY 10010; check stores for availability. **Rose and Ribbon tablecovering fabric** #7854-3, 100 percent cotton—Scalamandré (T), 950 Third Ave., 10th floor, NY 10022. **Hand-painted frame**—The Wicker Garden (R), 1318 Madison Ave., NY 10028. *Bottom:* **Bath towels, guest towel, towel rack**—The Wicker Garden, 1318 Madison Ave., NY 10028. **Pitcher, bowl, soap dish**—Lord & Taylor (R), 424 Fifth Ave., NY 10018.

●*Page 49:* **Italian painted corner cupboard,** late-18th-c.—Ed Hardy (R,T), 750 Post St., San Francisco, CA 94109. **Garden bench,** 4 feet long—Newel Art Galleries Inc. (T), 425 E. 53rd St., NY 10022. **Mayfair #7551 fabric and fringe #805 on pillow** *(left);* Townsend #2602 fabric and fringe on pillow *(center),* both 100 percent cotton—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Romney fabric,** pink on pillow (right), 100 percent cotton—Rose Cumming Chintzes Ltd. (T), 232 E. 59th St., NY 10022. *On floor:* **Versailles Rose RE7351** on pillow (left), 100 percent cotton—Old

(Continued on page 106)



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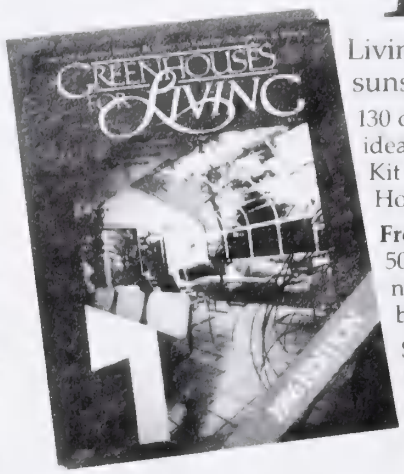
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PRODUCT INFORMATION

Continued from page 105

World Weavers (T), 979 Third Ave., NY 10022. **Tarbert Roses #6854-3 fabric** on pillow *(right);* available also in silk fabric and wallcovering—Scalamandré (T), 950 Third Ave., 10th fl., NY 10022.

●*Pages 50 and 51: Designer:* Pauline Boardman, 53 E. 66th St., NY 10021. **Tudor Rose #415/2 fabric, on upholstered sofa, tufted slipper chairs, throw pillows, bright pink**—Rose Cumming (T), 232 E. 59th St., NY 10022. **Roses and Pansies #66070 fabric** on sofa throw pillows, multi-color; **Albi-plain chintz #6569-01333 edging fabric**—Brunschwig & Fils (T), 979 Third Ave., NY 10021. **Needlepoint pillows**—Trevor Potts, (R,T) 1011 Lexington Ave., NY 10021; Florian Papp (R,T), 962 Madison Ave., NY 10021. **Mohair throw**—Henri Bendel (R), 10 W. 57th St., NY 10019. **Round porcelain dish, oblong porcelain dish, Wedgwood bulb pot, skirted table, crystal pitcher**—Bardith Ltd. (R,T), 901 Madison Ave., NY 10021.

●*Pages 52 and 53:* **Graph check fabric on table, Azalea, other colors**—China Seas (T), 979 Third Ave., NY 10022. **Teapot, small bowl with lid, tall candlestick, small pitcher, large pitcher, Biedermeier collection**—Tiffany & Co. (R,MO), 727 Fifth Ave., NY 10022. **Rose Ferrat faience scalloped plate and large pitcher**—Pierre Deux (R), 870 Madison Ave., NY 10012; 350 Bleecker St., NY 1994. **Sceaux Fleurs small candlestick, cachepot, container with oranges,** 18th-c. reproductions—The Mediterranean Shop (R), 876 Madison Ave., NY 10021. **Heart-shaped Dresden porcelain box**—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Bailey Rose wallpaper on screen**—Cowtan & Tout (T), 979 Third Ave., NY 10022. *Top left:* **Upholstered chair**—K.P.S. (T), 200 Lexington Ave., Suite 1210, NY 10016. **Haddon Hall Glazed Chintz #61873-01 on pillow,** 100 percent cotton, pale yellow—Brunschwig & Fils (T), 979 Third Ave., NY 10022. *Bottom:* **Sofa #SS-1555-78-SS,** 78 by 35 by 31 inches high; **Rambling Rose fabric designed by Gear, American Artech collection**—Hickory/KayLyn (M), Pendelton Road, High Point, NC 27261. **Assorted fabric-covered boxes**—I Was Framed (M), 3786 So. Durango Ave., Los Angeles, CA 90034.

CLASSICALLY PROPORTIONED ADDITION

●*Pages 54 to 57: Architect:* Patrick Pinnell, Cass & Pinnell, Architects, 1532 Sixteenth St., N.W., Washington, DC 20036. *Contractor:* SBR Construction, 720 Maple Ave., Rockville, MD 20850. *Size of house:* Originally 3,168 square feet plus garage (renovated into storage area and children's bedrooms), 1,232 square feet. With the addition (540 square feet) and the connector between the addition and the house (252 square feet), the total is 792 square feet. *Structure:* Concrete block foundation; 2 by 6 studs at 16-inch-intervals framing. *Exterior:* Walls of brick tiers with ½-inch plywood lap siding. *Roof:* asphalt shingles. **Paint, white latex enamel**—DURON Paints (M), 10406 Tucker St., Beltsville, MD 20705. **Owens-Corning Fiberglas insulation** R-19 in walls, R-20 in roof—Owens-Corning Fiberglas Corp. (M), Fiberglas Tower, Toledo, OH 43659. **Customized track windows with three vertical sections**—Marvin Windows (M), Box 100, War Road, MN 56763. **Wood doors, true divided light with insulated glass**—Morgan Products Ltd. (M), P.O. Box 2446, Oshkosh, WI 54903. **Low-Profile skylight**—Wasco Products Inc. (M), P.O. Box 351, Sanford, ME 04073. *Interior:* Walls and ceilings of gypsum wallboard; paint, off-white Latex enamel custom-mixed by Patrick Blackmore. Oak 2-¼ inch floors, except kitchen. Hanover Slate reinforced vinyl tile in kitchen—Kentile Floors Inc. (M), 58 Second Ave., Brooklyn, NY 11215. **Lighting designed by Peter Barna**—Light and Space ( ), 236 W. 27th St., 7th Fl., NY 10001.

●*Page 54:* **Blue striped tablecloth, blue striped beach chairs, Rio occasional table, wicker magazine rack, wicker flat round basket, glass pitcher, tall Cooler glasses, Cerise salad plates, yellow napkins, ivory Taverna knives and forks**—Conran's (R), 160 E. 54th St., NY 10022.

●*Page 56:* **Bookshelves**—Cass & Pinell, Architects, 1532 Sixteenth St., N.W., Washington, DC 20036. **Bubble swirl vase**—Conran's (R), 160 E. 54th St., NY 10022. **Donghia Loretta #8016-08 beige and white wide striped fabric on sofa,** 100 percent linen—Donghia Textiles Inc. (M), 41 E. 11th St., NY 10003. **Brass wall sconces**—Nessen Lamps (M), 621 E. 216th St., Bronx, NY 10467.

●*Pages 56 and 57:* **Large pink chintz pillows, small peach chintz pillows, blue napkins, glass platter with blue rim, glass bowl with blue rim, curved glass pitcher, wine goblets**—Conran's (R), 160 E. 54th St., NY 10022.

GRAND-SCALE DECORATING WITH SHEETS

Designers: Stanley Hura and Beau Maas, 14 Sutton Place South, NY 10022.

●*Pages 58 and 59:* **Loveseat** #1330, 64 by 35 by 29-½ inches high; **outline-quilted skirt** (optional and at additional cost)—Pearson Co., Division of Lane Co. Inc. (M), 1420 Progress St., High Point, NC 27261. **Mohair throw**—Sweet Nellie (R), 1262 Madison Ave., NY 10028. **Fireplace equipment, screen**—Danny Alessandro, Ltd. (T,R), 1156 Second Ave., NY 10021. **Chinese decorated paper trunks, Imari dish, shagreen box, Chinese multicolored footed dish, antique Dolphin candlesticks and shade**—John Rosselli, Ltd. (T), 255 E. 72nd St., NY 10021. **Green *faux* shagreen box, Victorian carpet balls,** c. 1870—James II Galleries (T,R), 15 E. 57th St., NY 10022. **Chinese-style lacquer finish coffee table,** 42 by 32 by 16 inches high—Karl Springer, Ltd. (T), 306 E. St., NY 10021. **Green ceramic platter, small covered lotus bowl, small green ceramic Chinese garden stool**—Lorin March (T), 979 Third Ave., NY 10022. **Geometric pink dhurrie** 9 by 12 feet—Kamdin Designs (R), 791 Lexington Ave., NY 10021. **Italian Louis XVI painted and gilded chair**—Olivieri (T,R), 306 E. 61st St., NY 10021. **Small stool with pink and white stripe cushion, small black turnstyle stands, black tray table, dog figures, antique bronze figures, child's chair**—Kentshire Galleries Ltd. (T,R), 37 E. 12th St., NY 10003. **Early-Victorian ships decanter, c. 1840, Georgian fluted decanter c. 1820, Georgian glass decanter c. 1810, silver box, silver picture frames**—James II Galleries (T,R), 15 E. 57th St., NY 10022. *Provence en automne* **oil painting by Roger Muhl**—David Findlay Galleries (T,R), 984 Madison Ave., NY 10021. **Italian carved and painted console side table with marble top,** late-18th-c.—Florian Papp (R,T), 962 Madison Ave., NY 10021. **Celadon crackled planter**—Limited Editions (T), 253 E. 72nd St., NY 10021. **Flowers**—Twigs (R), 399 Bleecker St., NY 10014. **Ficus trees**—Park Plants (R), 778 Avenue of Americas, NY 10001. **Coordinating window treatments and decorative pillows—pole-topped, high-headed, lined curtains,** 84 by 84 inches, cascade valence, 36 inches wide, Croscill Home Furnishings (M), 261 Fifth Ave., NY 10016. **Croscill Home Furnishings "Villa" Utica for Stevens sheeting,** 50 percent cotton, 50 percent poly, no-iron percale available in standard sheets, comforter, standard shams, bedspreads, drapery, dust ruffle, pillow cases; **Utica Pipeline solid sheets; Pink Blush solid sheeting** used as a binder on pillows and Croscill window treatments—Stevens (M), 1185 Avenue of Americas, NY 10036.

●*Pages 60 and 61:* **Antique rocking horse, twig and birch planter, twig table, brass oil lamp, birds nests brass hanging oil lamp, maple-framed photo, wooden box, large blue and white bowl**—Limited Editions (T), 253 E. 72nd St., NY 10021. **Antique zig-zag variation quilt, antique hand-painted folding screen, basket with books, Concord stripe Woodard Weave rug, 9 by 12 feet, and blue and white stripe rug,** 5 by 8 feet, **stoneware pitchers**—Thos. K. Woodard (T,R), 835 Madison Ave., NY 10021. **Minton Corley French armchairs** (two)—Hendon Inc. (T), 979 Third Ave., NY 10022. **Small pine table with drawer**—Evergreen Antiques (T,R), 1249 Third Ave., NY 10022. **Battenburg Lace pillows** (two), 18 by 18 inches—V.P. Designs Ltd. (T,R), 110 Greene St., NY 10012. **Ceramic green apple, mahogany clock, Staffordshire mugs, three-tiered iron**

leaf chandelier, all blue and white china platters and plates, two oil paintings of dogs, brushes, wood bristle brushes, wood candlesticks—John Rosselli, Ltd. (T), 255 E. 72nd St., NY 10021. **Outdoor trees**—J. and H. Flower Farm (R), Apple Lane West, Roxbury, CT 06783. **Country Baskets from Mary Emmerling's Collection for JCPenney, comforter, standard pillow shams,** bed skirt in twin, full, queen, king, West King, Priscillas in various sizes, round table cloth, throw pillow, neckrolls, rabbit, duck, squares, envelope; sheets top and bottom in twin, full, queen, king, West King; 50 percent cotton, 50 percent poly, no-iron percale. Available in blue and pink, blue wool throw—JCPenney, Fall and Winter Catalog; call local information for the JCPenney store nearest you.

●*Pages 62 and 63:* **Chaise #9619-SS,** City Mix Classics Collection—George J. Kempler Co. Inc. (M), 160 Fifth Ave., NY 10010. **Antique folding mirror, celadon ceramic plate, green ceramic urn**—Limited Editions (T), 253 E. 72nd St., NY 10021. **Botanical prints (reflection), silver round ribbon mirror, Regency black lacquer bench**—Nicholas Frank (T,), 979 Third Ave., NY 10022. **Portuguese petit point rug #30545,** 9 by 6 feet—Stark Carpet (T), 979 Third Ave., NY 10022. **Pink throw**—Sweet Nellie (R), 1262 Madison Ave., NY 10028. **Sterling silver frames, mirror and brush set, glass vases, cut-crystal perfume bottles, sterling silver top, cut-crystal perfume bottles, glass box, Chinese Victorian black lacquer box, porcelain pug dog**—John Rosselli, Ltd. (T), 255 E. 72nd St., NY 10021. **Black canister tins**—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Antique black tray table with green and gold inlay**—Trevor Potts (R,T), 1011 Lexington Ave., NY 10021. **Candice sheeting,** Cannon Mills Royal Family collection, no-iron percale, 180-thread count, 50 percent poly, 50 percent cotton-blend in top and bottom sheets, king, queen, full, twin, comforter, pillow cases, standard shams; **solid white sheeting,** 50 percent poly, 50 percent cotton, Cannon Dreamtones solid collection—Cannon Mills (M), 1271 Avenue of the Americas, NY 10020.

●*Pages 64 and 65:* **Staffordshire dogs, tea caddy box, botanical prints** (4), **Biedermeier childs chair, hand-painted roll-top antique desk, George III upholstered wing chair, George III pie crust side table**—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Crystal vases, yellow ceramic drum table, Victorian yellow enamel box, black papier-mâché letter holder with mother-of-pearl inlay, inkwell, antique books**—J. Garvin Mecking Inc. (T,R), 72 E. 11th St., NY 10003. **Dolly Madison Club Chair**—Lambert Furniture Co. (M), 1301 New York Ave., Trenton, NJ 08638. **Brighton Rock stripe fabric on club chairs,** aquamarine and white—Laura Ashley Home Furnishings (R/MO), 714 Madison Ave., NY 10022; call for store nearest you (800) 367-2000. **Hand-painted pillow**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Area rug**—Rosecore Carpet (T), 979 Third Ave., NY 10022. **Chenille throw**—Hendon (T), 979 Third Ave., NY 10022. **Seurat #9744 carpet,** color #778, 100 percent Dupont antron® nylon—**CH Masland & Sons**





759-9722 (T,R), 919 Third Ave., NY 10022; (800) 233-0553. **Pair of sheep porcelain boxes, antique desk clock, silver antique inkwell, Staffordshire dog box, silver clock, magnifying glass, black and white Staffordshire dog, crystal and bronze Empire lamp, majolica pitcher, leaf dish, Mottehedah sheep**—John Rosselli, Ltd. (T), 255 E. 72nd St., NY 10021. **Desk planter, small child's chair**—Limited Editions (T), 253 E. 72nd St., NY 10021. **Porcelain dish, white linen openwork tablecloth**—Cherchez (T,R), 864 Lexington Ave., NY 10021. **Basket with magazines**—Howard Kaplan's French Country Store (T,R), 35 E. 10th St., NY 10003. **Queen-size Heirloom tall poster bed 10-5622-5, 81-inch Heirloom canopy frame 10-5994-5**—Restful Interiors (T,R), an Ethan Allen Gallery, 15 Hill St., Southampton, NY 11968. **Window treatment, canopy, dust ruffle** by the workroom of George Bari (M), 119 W. 23rd St., Room 507, NY 10010. **Antique white Marseille spread**—Sweet Nellie (R), 1262 Madison Ave., NY 10028. Fieldcrest **Angelica sheeting,** 100 percent cotton, no-iron percale, Romanticist collection; **Renaissance Lace sheeting,** 100 percent cotton, no-iron percale, white and oyster, Royal Velvet collection; Angelica available in flat and fitted sheets, twin, full, queen, king, Cal. King; standard and king cases, comforter in twin, queen/full, king, Cal. King; decorative pillows and dust ruffles in twin, full, queen, king, Cal. King—Fieldcrest (M), 60 W. 40th St., NY 10018. **Paint:** Green Latex flat CC (L) #22ZZ12; white ALKYD LL White oil base semigloss white—Janovic/Plaza, Third Avenue and 67th St., NY 10021.

ONE-OF-A-KIND KITCHENS

●*Pages 66 to 73:* **Cabinet** designed by Peter De Caprio, Design Works, 327 Main Ave., Norwalk, CT 06851. *Architect:* Gaetan Lachance, 102 Vera St., West Hartford, CT 06119. *Carpenter:* Jerry Noccerino, 90 Brookhill Road, Hamden, CT 06514. *Color Design:* Noel Pasqua. **ColorCore® surfacing material,** Dusty Jade—Formica Corporation (M), 1 Stanford Road, Piscataway, NJ 08854. **Self-cleaning range and vented stove top**—Thermador/Waste King (M), 5119 District Blvd., Los Angeles, CA 90040. **Refrigerator**—General Electric (M); (800) 626-2000. **Microwave oven**—Panasonic (M), 1 Panasonic Way, Secaucus, NJ 07094. **Atrium Door,** pine—Moulding Products Inc. (M), P.O. Box 226957, Dallas, TX 75222. **Ceiling lighting**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Nevada fabric on dining chairs**—Sunar Hauserman (T), 1 Sunshine Ave., Waterloo, Ontario N2J4K5. **Stools**—Cohen Design (R), 180 Post Road East, Westport, CT 06880. **Dining table**—Intrex Furniture, a division of Habit International (M), 341 E. 62nd St., NY 10021. **Frosted-glass Delta vases** (on table) by Mart Van Schihndel—Artfax Inc. (R), 139 Post Road E., Westport, CT 06880; Sointu (R), 20 E. 69th St., NY 10021. **Volumetric blue banded platter** by Steven Holl for Swid Powell—Artfax Inc. (R), 139 Post Road E., Westport, CT 06880. **Teakettle** designed by Michael Graves—Alessi U.S.A. (M), 281 Albany St., Cambridge, MA 02139

(Continued on page 108)

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PRODUCT INFORMATION

Continued from page 107

SUMMER FETES

● *Page 81:* **Plate**—R. Brooke (R,T), 138 ½ E. 80th St., NY 10021.

● *Page 82 (top):* **Blue and white plate**—J. Garvin Mecking, (R,T), 72 E. 11th St., NY 10003. (Bottom) **Moustier plate**—Barneys Chelsea Passage (R), Seventh Ave. at 17th Street, NY 10011.

● *Page 83:* **Derby dinner plate,** c. 1780—Bardith (R,T), 901 Madison Ave., NY 10021. **Lace Cinquocento tablecloth**—Françoise Nunnalle Antiques (R,T), 105 W. 55th St., #6A, NY 10019. (Bottom) **Pearlware dessert plate #S6532** (under bowl) c. 1810—Bardith Ltd. (R,T), 901 Madison Ave., NY 10021. **Moustier soup bowl**—Barneys Chelsea Passage (R), Seventh Ave. at 17th Street, NY 10011. (Right:) **Wedgwood pearlware dessert plate #06828**—Bardith Ltd. (R,T), 901 Madison Ave., NY 10021.

● *Page 84:* **Copeland Spode dinner plate #H8583** c. 1840—Bardith Ltd. (R,T), 901 Madison Ave., NY 10021. **Coral Marseille tablecloth**—Françoise Nunnallé Antiques (R,T), 105 W. 55th St. #6A, NY 10019. (Bottom) **Copeland dinner plate,** c. 1820—The English Way (R,T), 37 Bridge St., Brooklyn, NY 11201.

● *Page 85:* **Lace Cinquocento tablecloth**—Françoise Nunnallé Antiques (R,T), 105 W. 55th St., #6A, NY 10019.

KITCHEN ESSENTIALS

● *Page 88:* **Disc**—The Vermont Country Store (MO), 662 Main St., Weston, VT 05161. **Kitchen shears**—Joyce Chen Products (M), 411 Waverly Oaks Rd., Waltham, MA 02154; available in kitchen supply shops. **Pepper Power**—Chef Specialties Co. (MO), 411 Water St., Smethport, PA 16749. **Great Taste: The Food Discovery Newsletter**; $18 per year. Write to PO Box 10985, Des Moines, IA 50340. **Dough scraper**—Hoan Products Ltd. (M), 1595 Mac Arthur Blvd., Mahwah, NJ 07430; available in kitchen supply stores. ***Cooking With Annemarie,*** A Revised Edition of **Good Food,** a Perigee book, Putnam Publishing Group, $8.95. **Thermometer #5921**—Sybron Taylor (M), 95 Glennbridge, Arden, NC 28704. ***The Book of Great American Desserts,*** Alfred Knopf, $25. **Sabatier's sole filet knife**—Sur La Table (MO), 84 Pine St., Seattle, WA 98101. **The Garlic Machine**—Rowoco Inc. (M), Building 4, Warehouse Lane, Elmsford, NY 10523. ***Judith Olney On Bread,*** Crown, $18.95. **Whisk,** French import by Matfer for Chef Inox—Charles F. LaMalle (MO), 1123 Broadway, NY 10010.

GARDEN GUIDE

● *Page 100:* **Sources for herb plants (mail order):** Borchelt Herb Gardens, 474 Carriage Shop Road, East Falmouth, MA 02536. Carroll Gardens, PO Box 310, 444 East Main St., Westminster, MD 21157. Gurney Seed & Nursery Co., 1448 Page St., Yankton, SD 57078. Hemlock Hill Herb Farm, Hemlock Hill Road, Litchfield, CT 06759. Herbs 'N Honey Nursery, PO Box 124, 16085 Airley Rd., Monmouth, OR 97361. Hilltop Herb Farm, PO Box 1734, Cleveland, TX 77327. Logee's Greenhouses, 55 North St., Danielson, CT 06329. Putney Nursery Inc., Box GG, Putney, VT 05346. The Rosemary House, 120 S. Market St., Mechanicsburg, PA 17055. Sunnybrook Farms Nursery, PO Box 6, 9448 Mayfield Road, Chesterland, OH 44026. Sunnypoint Gardens, Route #1, Egg Harbor, WI 54209. Vita Green Farms, PO Box 879, 217 Escondido Ave., Vista, CA 92083. Well-Sweep Herb Farm, 317 Mt. Bethel Road, Port Murray, NJ 07865. **Greenhouse Manufacturers:** Janco Greenhouses & Glass Structures, Dept. HB-7E, 9390 Davis Avenue, Laurel, MD 20707. Send $2 for 48-page color catalog; (301) 498-5700. Four Seasons Greenhouses, Dept. HB-7, 5005 Veterans Memorial Highway, Holbrook, NY 11741. A free catalog is available; 1-800-FOUR-SEA. Sunbilt Solar Products, Dept. HB-7, 109-10 180th St. Jamaica, NY 11433. Free catalog is available; (718) 297-6040. Lord & Burnham, Div. of Burnham Corp., Dept. 3005, CSB 3181, Melville, NY 11747. Send $2 for 32-page color catalog. ■



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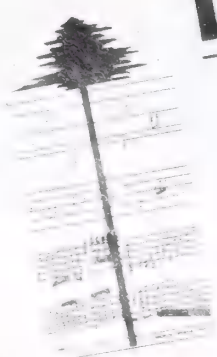


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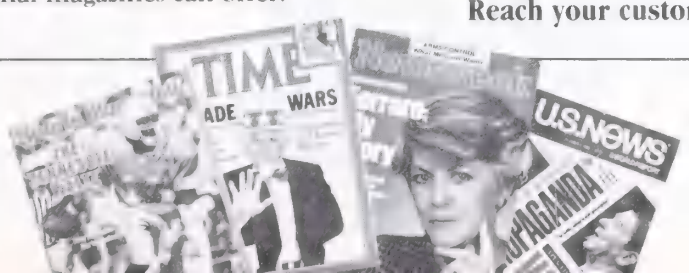
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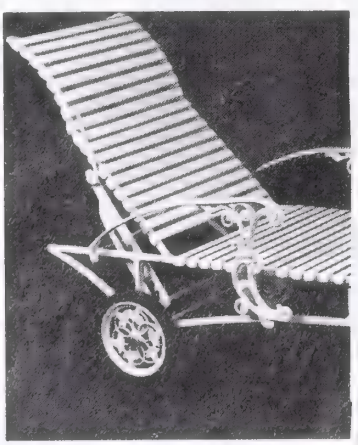


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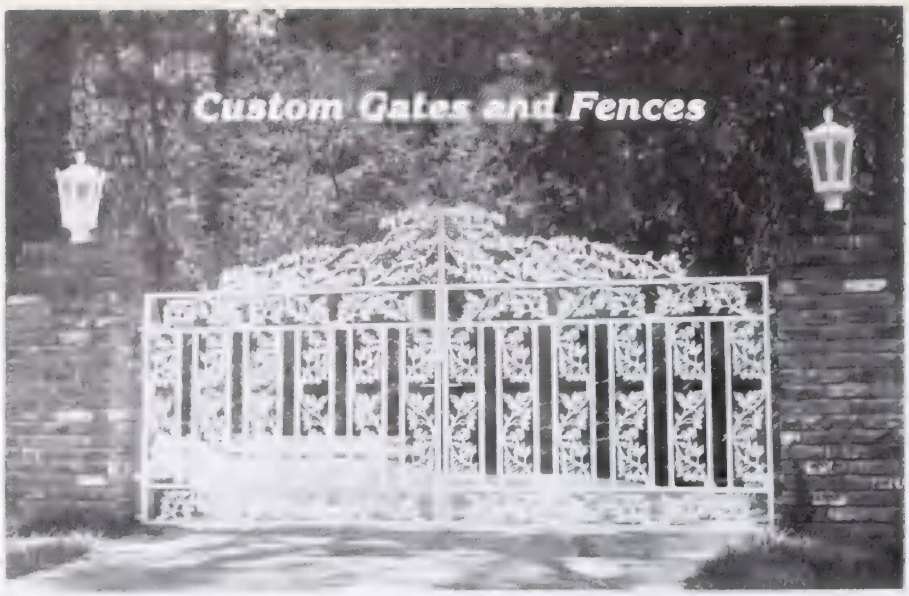
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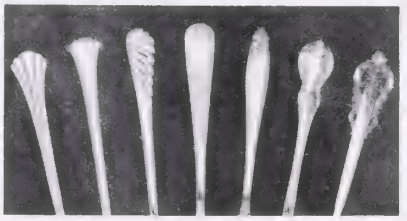
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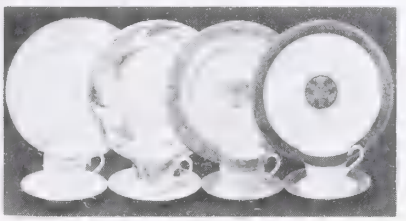
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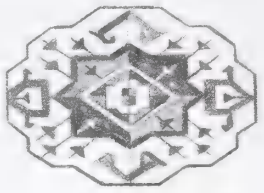
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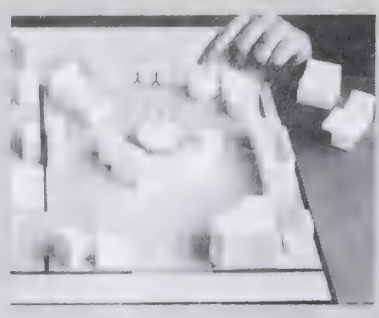
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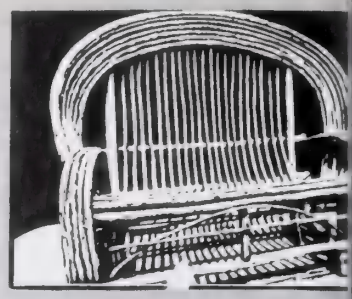
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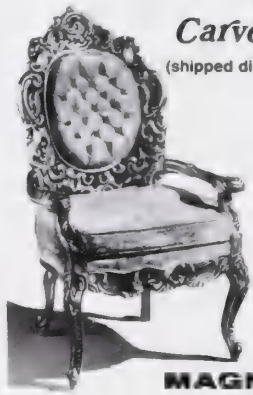
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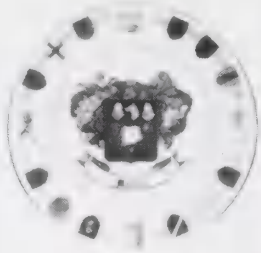
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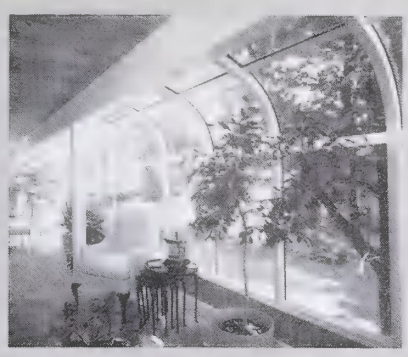
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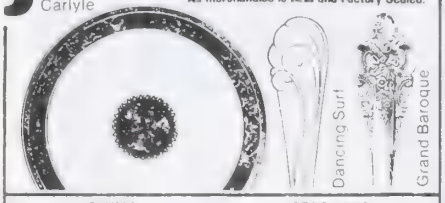
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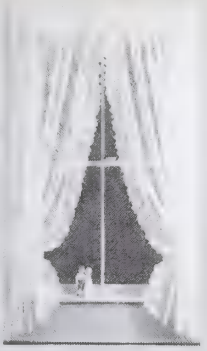
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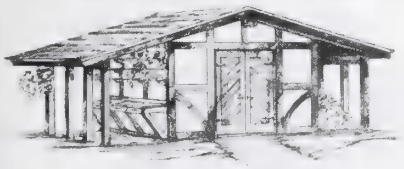


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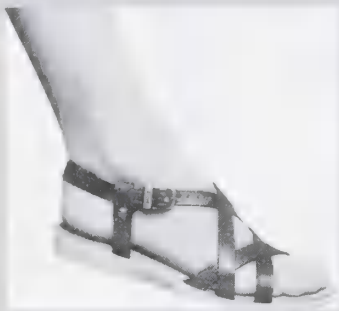


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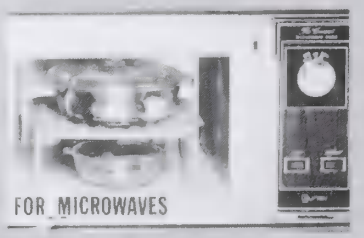


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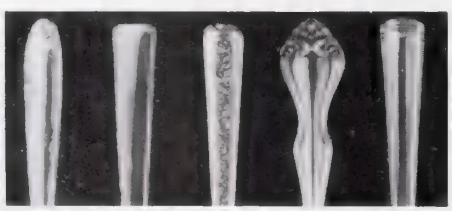


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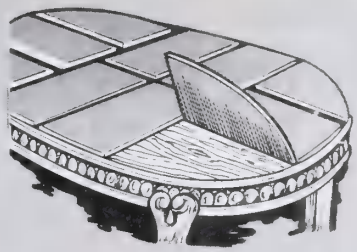
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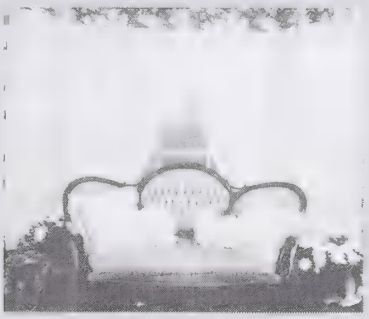


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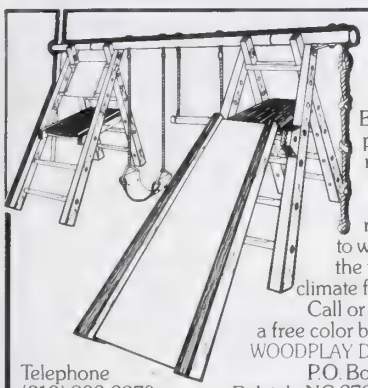
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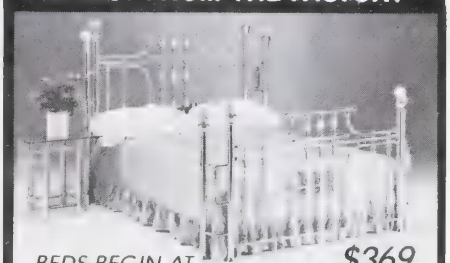
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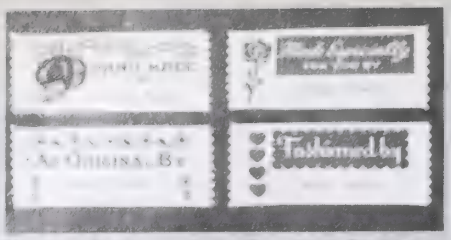
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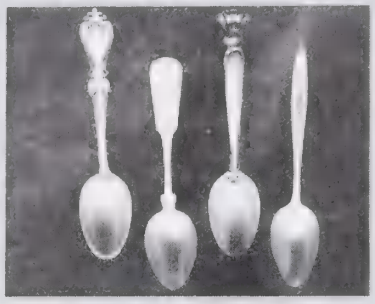


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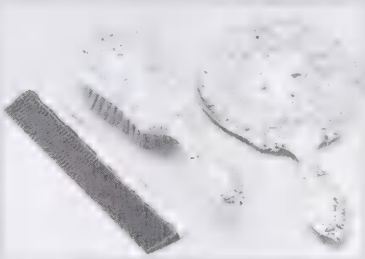
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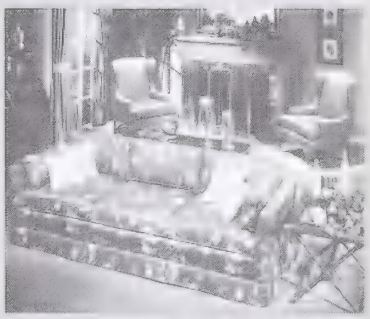




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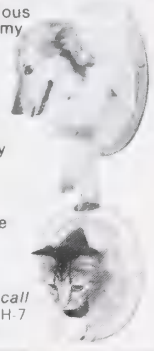


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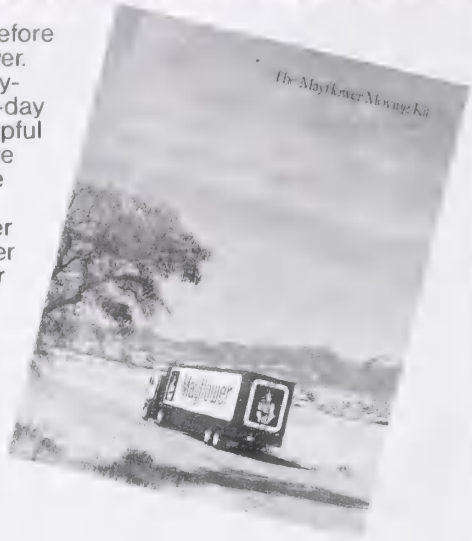
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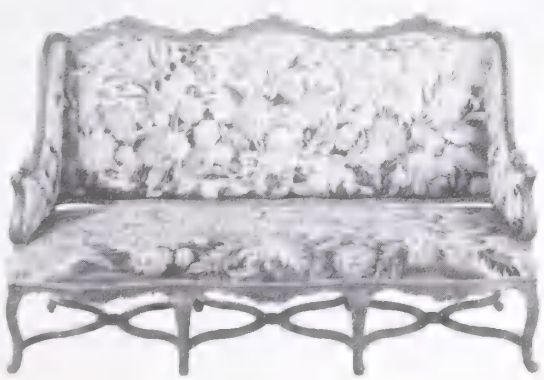
☐ **My mother's pitchers have pink luster with red, black, green and blue decoration. The painting is very childlike. My mother called them her "Sunderland" pitchers. Can you tell me more about them?**
—L.M., Philadelphia, Pa.



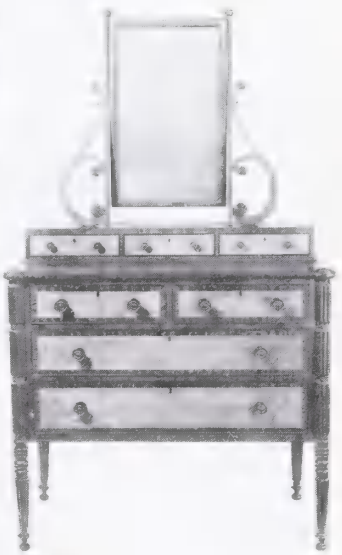
Sunderland is an industrial town on the north coast of England. Pottery of that area, made since the 18th century, was often decorated with pink luster. Your pitchers are typical of those made in many factories from about 1825 to 1850. This type of ware is now called Sunderland by collectors. Ships, scenes and even the iron bridge at Sunderland were pictured. Antique pitchers are worth from $200 to $400. Most old pitchers are unmarked, with a rather crude overglaze painting. Modern versions are usually marked.

☐ **The covering on this settee is slightly worn. The piece is very old and may have the original upholstery fabric. Would you advise recovering it?**
—V.C., Minneapolis, Minn.

Collectors and museums are interested in furniture with original upholstery. Your settee is in the Régence style. It was popular in France from 1715 to 1723, the period when a regent ruled for the young Louis XV. Cabriole legs began to appear on chairs, backs were lowered and slightly curved and carvings became more delicate. If the settee is badly worn and is used a lot, it should be recovered or slipcovered. If you don't mind the wear, leave it as is. It is more valuable with the worn cover than with a new one. If the frame is all original, in its present condition the settee is worth at least $10,000.



☐ **Is this a dressing table? Made of bird's-eye maple and mahogany, it is in two parts. The top has a mirror and drawers. The bottom is a chest.**
—M.O., Berkeley, Calif.



According to books about antique furniture, you have a chest of drawers or a bureau with a dressing glass. In the 18th century it was customary to have a dressing glass on a table or chest of drawers. By around 1810, which is the period of your piece, glass and matching bureaus were fastened together. Many were made in Massachusetts, especially in Salem and Boston. The reeded legs, bird's-eye maple drawer fronts, round knobs and scroll supports for the mirror on your piece are typical of this form. A period example of this type of piece is worth over $5,000. If it can be attributed to a famous maker of this style, it may be worth much more.

☐ **My gray and black dog is almost 6 inches long. The base has raised flowers and leaves in green and brown. How old is it?**
—S.W., Somerville, N.J.



Staffordshire dog figures like yours have been made since the early 19th century. Millions of dogs of a type called "comforters" were produced. They were a cross between a Maltese dog and a King Charles Spaniel. Poodles became popular by the 1850s. Pointers like yours as well as foxhounds, sheepdogs, spaniels and other breeds were manufactured in lesser quantities. These figures were often made in twos or threes to be placed on a mantel. Your figure probably had a matching model. It could have been produced as early as 1820 or as late as 1980. If made before 1850 it is worth over $300; if made from 1850 to 1900 it is worth about $200; made any later, under $100. The raised flowers indicate an earlier version. Over the years potters used less and less hand modeling and painting detail. ■

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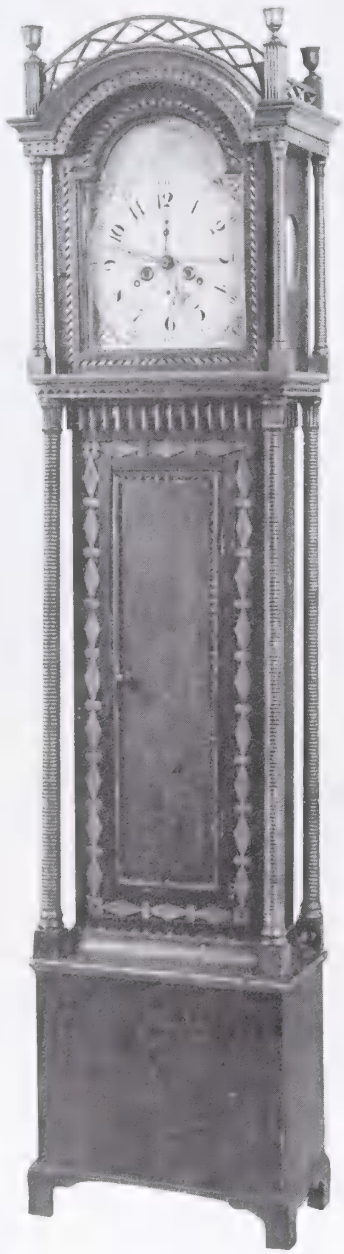
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Kirt and Elizabeth Crump, 387 Boston Post Road (U.S. Rte. 1), Madison, CT 06443; (203) 245-7573—This husband-and-wife firm of clock dealers and conservators has mostly 18th- and 19th-century tall case clocks. It also stocks banjo, pillar and scroll and other mantel and wall clocks. The shop is open by appointment, and telephone inquiries are welcomed.

John & Barbara Delaney Antique Clocks, 435 Main St., West Townsend, MA 01474; (617) 597-2231—The Delaneys have the largest and most outstanding collection of antique American tall case clocks in the country, among which are examples by Simon and Aaron Willard and other renowned New England clockmakers of the late 18th century. Their shop is open Saturday and Sunday, 9 A.M. to 5 P.M., and weekdays by appointment.

R. Jorgensen Antiques, Box 382, Rte. 1, Wells, ME 04090; (207) 646-9444—Among Jorgensen's large collection of 18th- and early-19th-century American furniture is a fine and varied collection of antique clocks—tall case, lantern and banjo, of American, English and Scottish origin. A specialty (and a rarity) is an assortment of small mid-18th-century British Isles lantern clocks. The shop is open daily, 10 A.M. to 5 P.M., except Wednesday.



Early-19th-century timepiece with carved and grain-painted case is from David A. Schorsch.

The Old Clock Shop, 10421 Armory Ave., Kensington, MD 20895; (301) 942-5705—American tall case clocks are the specialty of this antiques shop, which also handles other types as well, such as shelf and wall clocks dating from the late-18th to the mid-19th century. All are in first-rate condition. Shop hours are Thursday through Saturday, 10 A.M. to 5 P.M.; Sunday, noon to 5 P.M. Call for a special appointment.

Ross Valley Antiques, 10 Bank St., San Anselmo, CA 94960; (415) 457-1266—Oveda Maurer makes a specialty of dealing in antique American clocks. She usually has several tall case clocks, some pillar and scroll, banjo, steeple and various wall clocks. Her shop is open Tuesday through Saturday, 10:30 A.M. to 5 P.M.; Sunday, noon to 5 P.M.

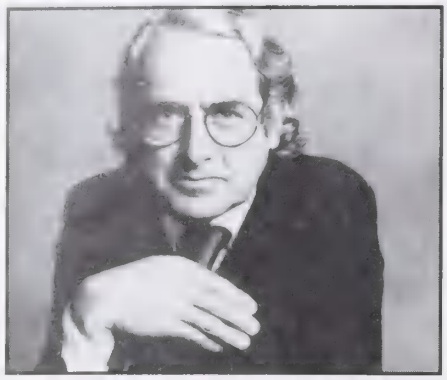
Peter Sawyer Antiques, RFD#2, Moulton Ridge Rd., Exeter, NH 03833; (603) 772-5279—Mr. Sawyer is a dealer in antique American clocks, especially those made in New England. He has a variety of tall case clocks, some banjo and steeple clocks and a few schoolhouse clocks. All are in original or nearly original condition. Mr. Sawyer also has a restoration service. Call for an appointment.

David A. Schorsch Inc. 1037 North St., Greenwich, CT 06830; (203) 869-8797—Mr. Schorsch, a consultant and dealer, specializes in antique clocks of exceptional design and quality. He welcomes inquiries about rare and unusual clocks. Call for an appointment.

Shalimar Antiques, 2418 Savannah Highway, Charleston, SC 29407; (803) 766-1529—Bruce Chilcote's antiques shop contains a fine selection of English and American tall case, banjo and bracket clocks and a few unusual timepieces, such as skeleton clocks (the works are under a glass dome). The shop hours are Tuesday through Friday, 11 A.M. to 4 P.M.; Saturday, 11 A.M. to 5 P.M.; Sunday 1 to 6 P.M. Other hours by appointment. ■

HB Architecture Today

"I NEED A SENSE OF ORDER, A SENSE OF INTENTION THAT HAS TO DO WITH MORE THAN SIMPLY STYLING"





The High Museum of Art in Atlanta, Georgia, one of Richard Meier's most acclaimed buildings.

This conversation is excerpted from an interview by Barbaralee Diamonstein.

Since the publication of *Five Architects* in 1972, Richard Meier has been identified with the New York Five, also called the Whites, contemporary architecture's most adamant—and prominent—purists. In the intervening years, each of the five architects has developed a style distinct from that of his fellow neo-modernist practitioners. Sculptural and pristine, Meier's work is the epitome of architecture as high art. It represents the harmonious coupling of form and function, of the literal and the figurative.

BLDD: It's been said that you're a rather curious figure in the architecture world, an anomaly: At a time when almost everyone is questioning the modernist aesthetic, you are celebrating it. Just who is out of step?

RM: Perhaps none of us. What some people have reacted against in recent architecture is not the essence of the modern movement, but its overgeneralized manifestations. Mainly as a result of architectural practices common in the fifties and sixties, people have come to associate modernism with the commercialization of architecture and with unspecific, nondescript built forms that lack human scale. . . . Architects began to use the available forms simply because they were expedient and economical, and the result has been disastrous. They failed to take into account the bases of modernism: creating a relationship between open and closed space; expressing structure as differentiated from a planar sense of enclosure; incorporating aspects such as natural light in addition to more formal organizing elements. These things make up the essence of modernism, as well as the essence of architecture, and are relevant not only to the modern movement but to the entire history of architecture. Architecture today is not isolated in its own time; it's part of history. And that means more than just an assemblage of past forms to give a building symbolic or allusive value.

BLDD: How does your so-called artist's sensibility affect your architectural work?

RM: For the most part, my work is very rational, disciplined and ordered. But I am not so rigid that I can't modify the inherent conceptual framework of a building if something outside of that order needs to make its presence known. I have the ability to create an order but also to pull out of it. It's like doing a collage, when you have an idea about what you're doing, but each step leads you further. In architecture there is a process of action and reaction between the architect and the client. Other elements come into play that either make your design better or make you rethink it. You are forced to work over and rethink the interrelationships until they're right.

BLDD: Is architecture an art or is it a business?

RM: It's certainly not a business! There's no way, unfortunately, that the time that goes into making a work of architecture is in proportion to the compensation.

BLDD: But think of the psychic rewards.

RM: That is what keeps all architects going. The recent public response to the High Museum, for instance, really made it all worthwhile for me.

BLDD: The High Museum has been described as a stark white Corbusian structure. Would you describe it that way?

RM: No.

BLDD: How *would* you describe it?

RM: Basically the High Museum is a building in which there are four squares, four corners of a building, one of which has been removed. The auditorium is placed in the quadrant where that square has been removed, and the volume of the auditorium comes out of that cubic form. Is it the relationship between the cubic volume of the building and the more playful, sculptural elements such as the auditorium and entrance that people identify with Le Corbusier? Is it the density of the planar walls against the more open, translucent walls that people identify with him? Perhaps it is the whiteness and the ever-changing quality of the natural light within the building.

BLDD: How do you design a museum that works as a piece of architecture as well as a showcase for art?

RM: It's the relationship between the person and the art that's important, and that can be dealt with in a variety of ways. One thing I've tried to do in a number of museums is to make it possible to see a work of art in more than one way. Viewers should not be restricted to the one-to-one relationship you have when you're in front of an artwork; they should have an opportunity to see it again from different perspectives, to revisit the work in a sense.

BLDD: John Hejduk wrote, "Architecture can lift up the spirit and make life a little easier." Has contemporary architecture lived up to this idea?

RM: I think so.

BLDD: Do you think architecture shapes or reorders society?

RM: I'm not sure it shapes or reorders society, but I think it gives some focus, some sense of purpose or meaning that otherwise might not be there in the chaos of our time. ■

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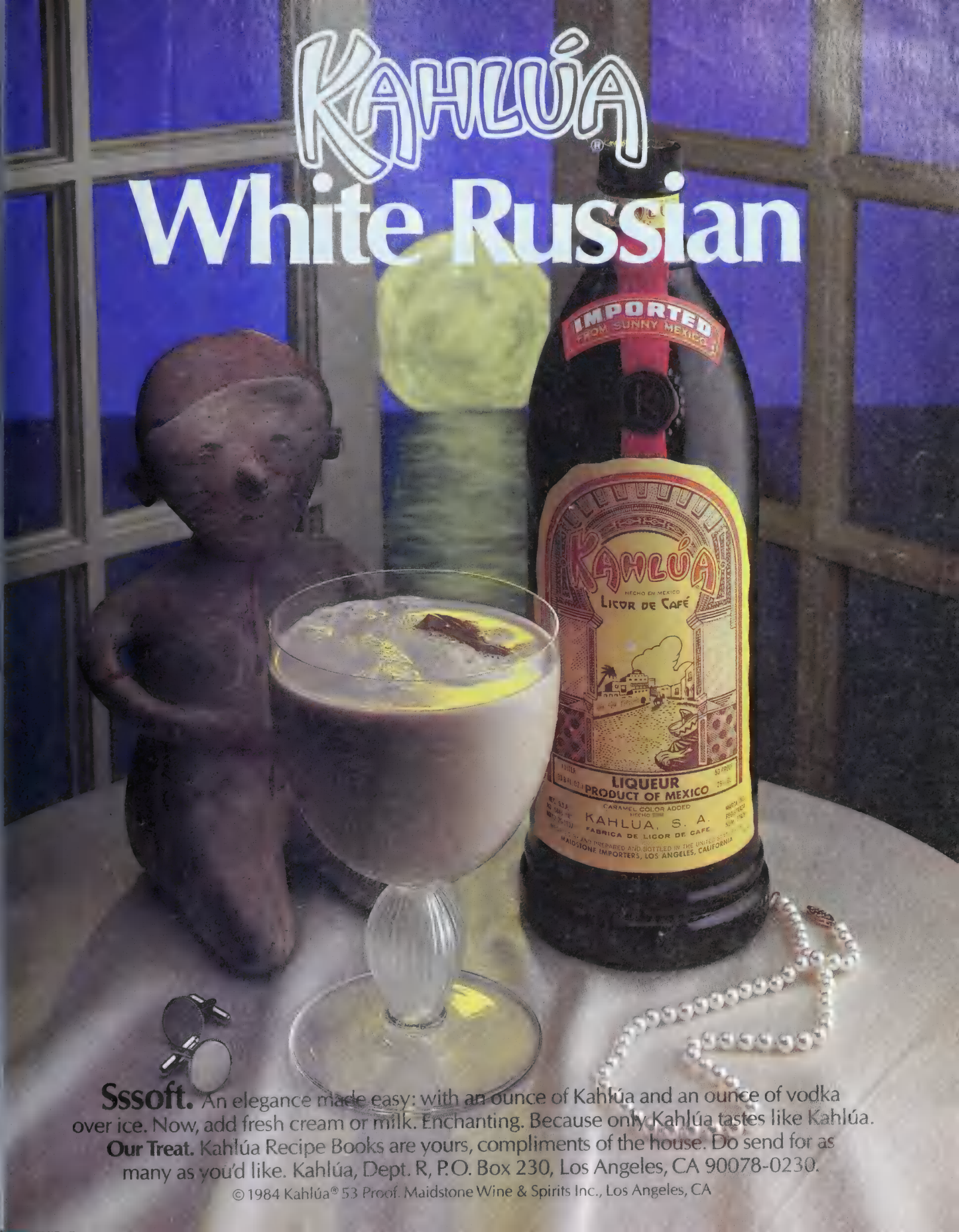
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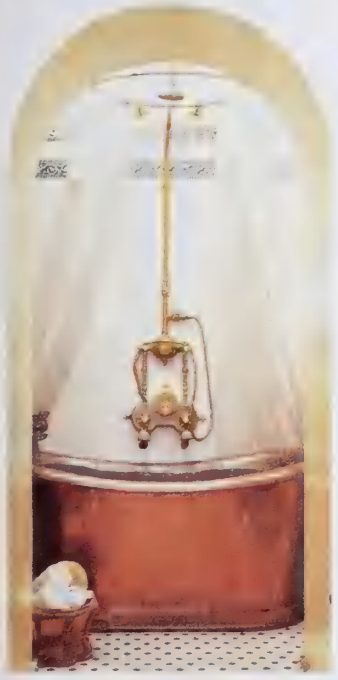
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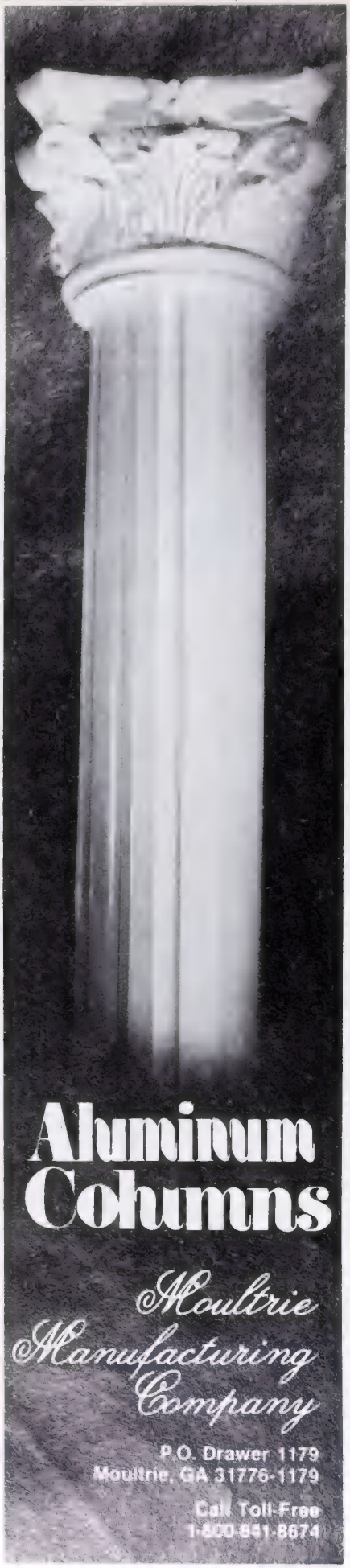


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COVER PHOTOGRAPH: Personality fills Sophie Canovas's Paris apartment *(pages 45 to 53)*. Cloudlike nuances of apricot, her most flattering color, decorate the walls; the mantel showcases her collection of ceramic fruit *objets*. Stacked below and on top of the glass coffee table are books reflecting her passions. Striped curtain fabric, Manuel Canovas. Photograph by Michael Dunne.

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THINKING ALOUD

"PERSONAL STYLE REFLECTS A WILLINGNESS TO CHANGE YOUR ENVIRONMENT SO YOUR ROOMS ARE AS SPIRITED AS YOUR NEWEST IDEAS"



Personal style have become the buzzwords of the '80s, but what do they really mean? Although it's difficult to put a finger on, personal style shines the moment you enter a home filled with the spirit of the person who lives there. You feel the harmony of one who is at ease with his or her possessions. The expressions of personal style can be as unpretentious as a folk-painted armoire or as bold as a diamond-patterned floor; as luxurious as a vase of blushing tulips or as varied as a collection of perfume bottles. But they have to come from the inner you. Like people, personal style has many forms, and it is always in the process of growth and change.

Personal style stems from the time we spend knowing ourselves and stretching our horizons. It doesn't happen overnight or after a shopping spree. It can't be "put on" like the latest fashions, but "trying on" rooms is a helpful way to find your true style. It can't be flaunted like a status symbol because personal style isn't bought. Even though your home might have been decorated by a top designer, it lacks a personal stamp if you don't participate.

At House Beautiful we talk about personal style often because we believe it's the essence of having a home you can truly love. A home that clearly expresses your inner self is a place where you can be most comfortable. Decorating your home takes time and original thinking, but the results are eminently more interesting than those derived from a rule book or anyone's dictates other than your own preferences.

A home infused with personality radiates warmth and livability. In the book *The English Room* (Harmony Books, 1985), Anne, Countess of Rosse, describes exactly what I'm talking about: "What differentiates English rooms is that they are primarily rooms for living in, not only for looking at. They reflect immediately at all levels the personalities and whims of the people themselves in whose houses they are, their individual tastes and their way of life. The ideal English room breathes welcome, ease and effortless imagination."

This description applies to homes in every country. The Paris apartment of fabric designer Sophie Canovas, pictured beginning on page 45, also expresses its owner's distinctive style. In fact, the apricot and gold tones are the colors that look best on Ms. Canovas; they are the colors of her makeup. Just as makeup highlights her complexion, a sophisticated, welcoming home decorated with the images of fruits enhances her lifestyle.

Unlike makeup, however, personal style is not something you can "put on." Ms. Canovas instinctively knew she needed to surround herself with a certain softness to feel comfortable, but it took years of experience to decide which colors and furnishings define that environment best.

Nor is personal style something you inherit when you receive a set of antique furniture. For example, when Dee Hardie took on her mother-in-law's furniture, she worried about "inheriting the taste of others, not always my palate." But by upholstering it in the fabric of her choice—a rose-patterned English chintz—"the furniture," she says, "although inherited, became mine."

Personal style slips up from behind you when you're at an antiques market and fall in love with something, perhaps a china tea cup. At the next show you find another, and soon you're on the way to a collection, maybe to display on your mantel as the English do. It's a collection you didn't launch intentionally; it simply grew out of your love for certain objects. The collections shown on pages 54 to 61—from white teapots to marquetry boxes—are examples of how divergent our tastes can be. All are carefully edited and displayed to their best advantage, just as your decorating should be a judicious blend of furnishings, fabric and accessories arranged in a welcoming fashion. Editing and arranging are an important part of personal style. They reflect a willingness to change and fine-tune your environment so your rooms are as spirited as your newest ideas, whether you overhaul an entire setting or make room for a new collection.

For me, the objects that have the most style are those that last for all time, that improve with many years of polishing and touching. Even found objects or flea-market treasures have a special character—without a hefty price tag.

Expressing your own style is certainly one of the most difficult challenges, but it's also the most worthwhile. I hope House Beautiful can always be there to help you expand your horizons and discover your style. Like everything in life, it takes time, but the rewards are gratifying. There's no greater compliment than, "This room looks like you!"■

JoAnn Barwick

JoAnn Barwick
Editor

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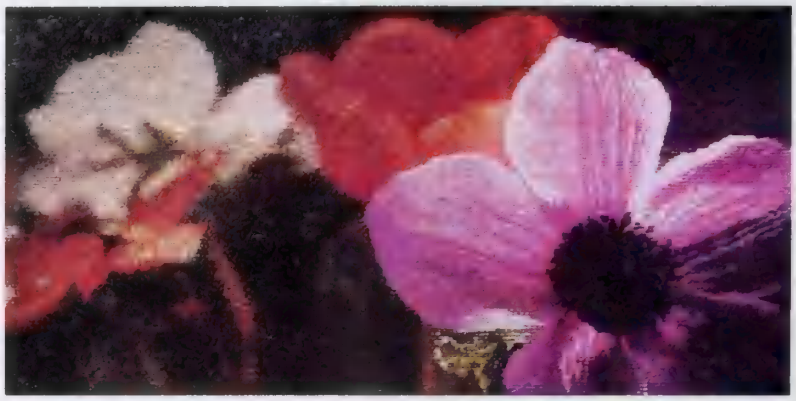
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ON DECORATING & DESIGN

"THE HUMAN SPIRIT HAS AN EMOTIONAL NEED FOR THE BALANCE OFFERED BY HANDMADE ITEMS"

By PAULA RICE JACKSON

In 1982 John Naisbitt, author of the best-seller *Megatrends* (Warner Books), coined the phrase "High Tech, High Touch." In doing so, he wrote, "Whenever new technology is introduced into society, there must be a counterbalancing human response." I'm inclined to modify his choice of words just slightly—High Tech, *Soft* Touch. That is to say, for every intimidating electronic gadget that gets through the door, something handmade, something designed to human scale, gets through too. Thus a balance is achieved.



Helena Hernmarck tapestry at Art In Craft Media exhibit, Bellas Artes, Santa Fe, N.M.

Which brings me to the subject of crafts—the quilts, woven textiles, pots, baskets, glass, floorcoverings and handmade furnishings that are flourishing now as never before. More and more, decorating and design solutions are being sought in the one-of-a-kind commission. These commissions, believes rug weaver Dianne Roach of Washington, D.C., are a positive reaction to the human qualities inherent in handmade objects.

"The interest in crafts is a direct response to the Information Age," she says. "There are vital differences to which we're unconsciously attuned when we choose something handmade over something machine-made. It involves a sense of human identity and a striving for quality, harmony, balance, color and design—magic and mystery. You just can't get these qualities in ready-made products."

Ray Pierotti, executive director of The Sawtooth Center for Visual Design, an art school in Winston-Salem, N.C., sees the equation between High Tech and Soft Touch in terms of physical and psychological comfort: "I've noticed again and again that when someone sits down in a chair, their hands automatically stroke the upholstery fabric or the feet test the floorcovering as if a personal 'grounding' were being established between the person and the piece of furniture through the medium of the materials." Mr. Pierotti believes that job performance can be directly attributed to the "friendliness" of an office's design—the balance between human, tactile surfaces and the coldness of essential office machinery. New York City interior designer Alexandra Stoddard projected her understanding of these influences when she used enormous, colorful, graphic quilts to replace large paintings on the walls of a bank in Texas.

Quilt designer Erwin Rowland received a great deal of attention recently when JCPenney asked her to create a pattern for a quilt to be given to Prince Charles and Princess Diana on their November visit here. Mrs. Rowland's New York City firm offers traditional handmade quilts through a mail-order catalog and to designers. Like her husband, David Rowland, an award-winning industrial designer whose chairs are in the permanent collection of The Museum of Modern Art, she is constantly looking for the human scale of things.

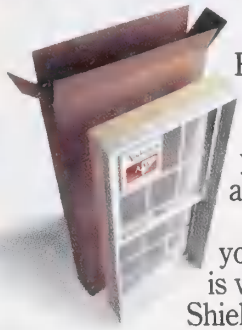
"But while David would want to provide everyone in the world with something to sit on, I'm satisfied with working in one-to-one relationships with the farm women across America who actually execute my designs," she says. "My equilibrium of High Tech, Soft Touch is reflected in my friendships with these women, their personal letters to me, the visits I'm able to make for my firm. That's a tough priority when you're running a business. Today, quilts are being produced impersonally in factories in Taiwan. Many stores stock them, but I don't think they have the 'soul' an American quilt does. That's not protectionist. That's my artistic response, and I expect it's the response of those attracted to quilts in the first place. As a matter of fact, I think what John Naisbitt meant was that the human spirit still has an emotional need for the balance offered by handmade items."

Weaver Dianne Roach says that a beautiful handcrafted object prompts a dialogue with the viewer which involves an intuitive language. Art has always served us in this capacity. Craftsmen instinctively create things that reflect a warmth, a friendliness, something to cherish, to pass on to future generations, to symbolize a continuity in time.

As the Industrial Revolution set off the great flowering of Europe's Arts and Crafts epoch, it seems that the Information Age has helped strengthen America's production of original and highly personal things to live with. What's exciting is the prospect of an ongoing collaboration among architects, designers and craftsmen to create surroundings in which the essential needs and harmonies of both the High Tech hardware and the Soft Touch environment are resolved. The result will be that crafts are no longer relegated to the sidelines as "embellishments" but are seen to be the front-and-center necessities they always were.■

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BATHING BEAUTIES

Why settle for a strictly utilitarian bath when so many splashy fixtures are available? From rustic to romantic, traditional to high tech, the basins faucets and tubs pictured here can turn any plain-Jane bath into a beauty.

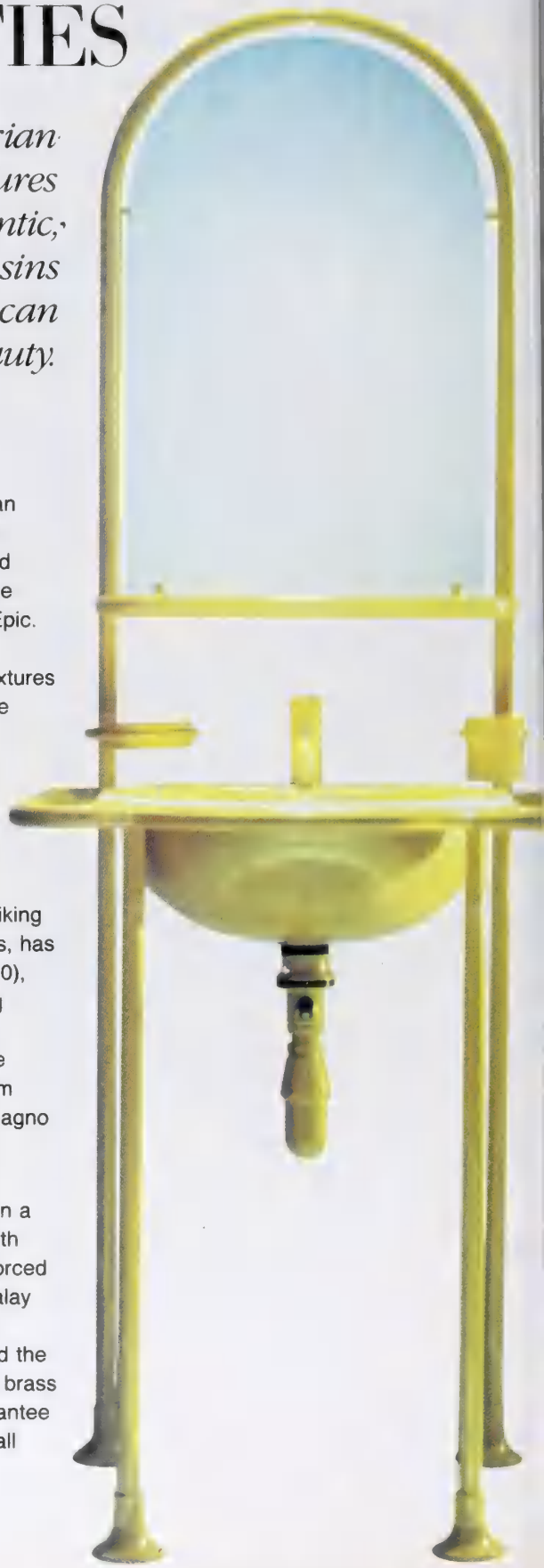


Uniting European styling and American technology are the elegant handles and faucet *(left)* from the "Classics" line of Epic. Set: about $400. Matching shower fixtures and accessories are available. Finishes include polished brass *(pictured)*, antiqued brass and 24-karat gold.



"Washmobil," a striking line of Italian basins, has freestanding ($1,400), right, and wall-hung models. Made of enameled steel, the line is available from Hastings Tile & Il Bagno Collection.

Ah . . . to luxuriate in a Kohler whirlpool bath ($5,040). The reinforced and finished Mandalay teakwood plus four soothing sprays and the sparkle of polished brass fittings ($632) guarantee a get-away-from-it-all experience.





Regally styled and sized is this 17-by-22½-inch solid copper basin ($340) with brass fittings ($275 and up), above. Called "Marie Antoinette," the set is from Kolson Inc.



Gracious chrome faucet with drain ($386) and porcelain handles ($40) are part of The Renaissance Collection from The Chicago Faucet Company. Handles also come with floral decoration. Other finishes are available.





To create American-Standard's "Shell" Whisper Pattern *(above),* the colors are fired on to produce a three-dimensional glaze that lasts. Sink: $722.
Left: Unique Victorian reproduction pedestal sink ($400) is made of porcelain-glazed vitreous china with brass fittings ($275). It is manufactured and distributed by Sunrise Specialty.





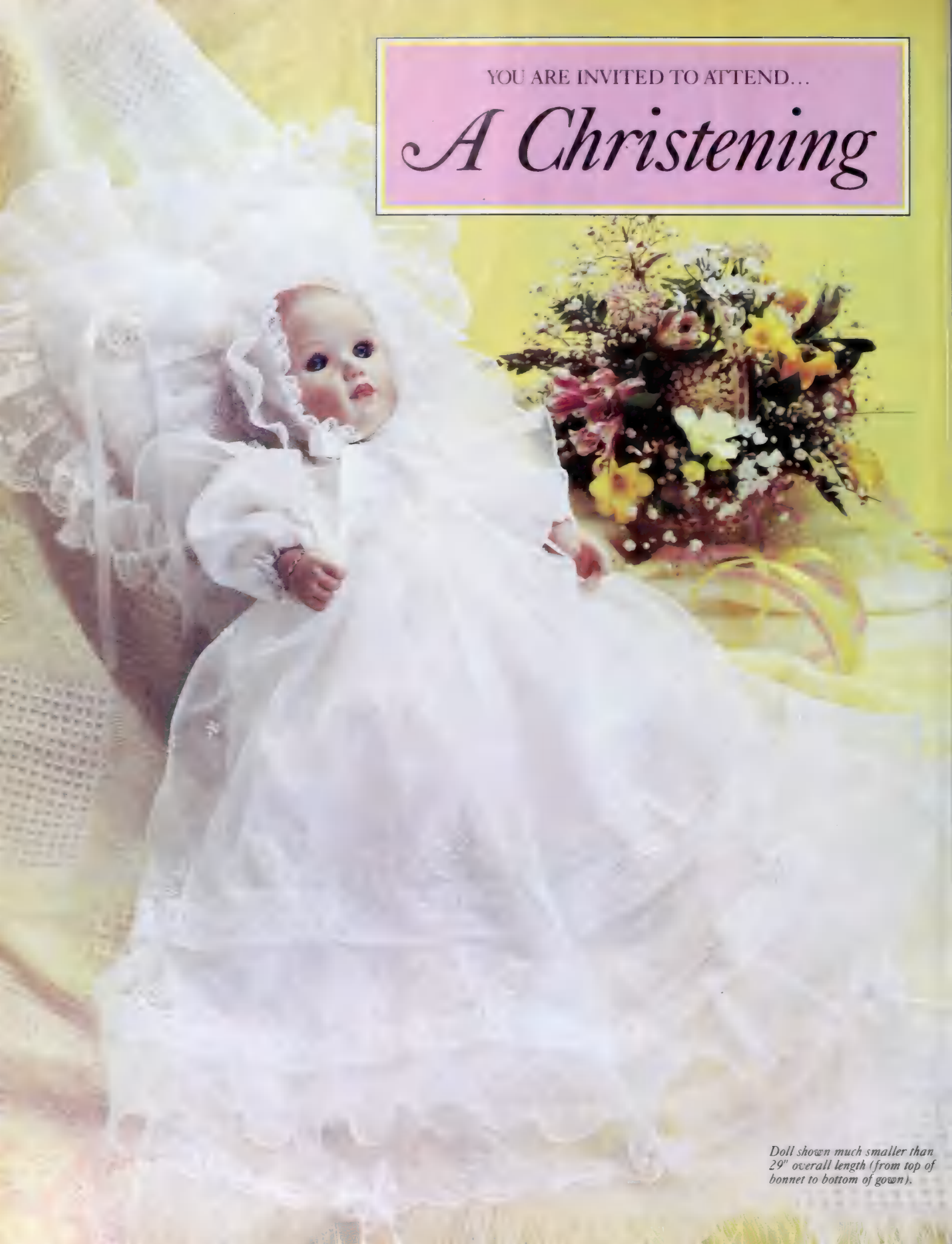
Eljer's distincitve "Tamora" basin *(above)* is handcrafted using strips of mahogany treated with a protective coating that can withstand high temperatures ($385). *Left:* Enameled brass knobs ($200 a set) from the "Colore" line, Watercolors, Inc., revive an old-fashioned look with bold modern colors. The line includes basin, tub, bidet and shower sets.■

Editor KATHLEEN MAHONEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

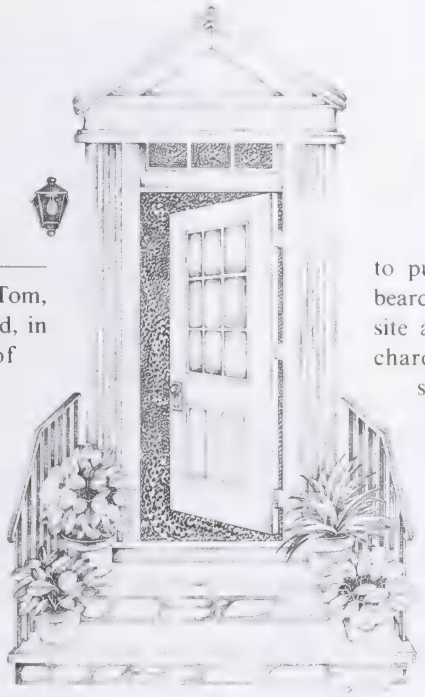
YOU ARE INVITED TO ATTEND...

A Christening



Doll shown much smaller than 29" overall length (from top of bonnet to bottom of gown).

VIEW FROM THORNHILL FARM



By DEE HARDIE

My husband, Tom, has often said, in moments of anguish, that I have never grown up. Maybe he's right. And now there is even more circumstantial evidence of my juvenile leanings.

I have just built a tree house.

Actually, my very good carpenter friend Ken Spires built it, but I designed it. It's my reward, I tell friends, for writing a book. And I believe in reward. It's probably also my excuse to be a bit extravagant. But when you get to a certain age and you've always wanted a tree house, you build one, whether you can climb the tree or not. I would like to add that I can *still* climb trees.

Our children certainly wandered in and out of family trees at Thornhill, but never settled in any particular one. They had other islands. There were occasional tents, always the barn to hide in and a small log cabin that we put together from a kit. I regret now that I gave it away too soon. But this tree house is for keeps.

My small house sits high and proud on stilts in the center of our apple orchard. Next spring it will be crowned with billowy white blossoms, and this fall, when the apples ripen, I intend to stand on its deck and reach up to pick my apples. Life can be sweet.

I thought about putting it *in* a tree, but I simply couldn't find the *right* tree. None of them were really up to it. The pear tree is too old for a new high rise, the chestnut, precious but sprawling, already blocks part of our view, and the locust trees are too slender for ample support. Besides, I didn't want a tree to dictate to me, tell me where to put *my* house. Even big, bearded Ken approved of the site and tucked it in the orchard. "A tree house," he said, "*should* be mysterious." I knew then that our carpenter was really a poet at heart.

Three days after I gave him my design, Thornhill had a new miniature dwelling. Standing on four stilts, eight feet high, the house overlooks the vegetable garden and the raspberry patch, and has the best view of all of the Worthington Valley below.

I can stand up in it, and it is wider than the stretch of my arms. It seats four for lunch if you're four years old or younger, and on a warm summer night it holds two adults on its trellised deck, where the breeze is the best and you can watch the sparkles of the night. Meals are delivered in a wicker basket that is pulled up by a rope.

The house is blue, Swedish blue. And finding the right shade was almost the biggest problem of all. First I thought I'd paint it beige, the same color as Thornhill. That was too easy. Although a dependency of Thornhill, my tree house needed to have a personality of its own. Our farmhouse is sturdy, and I wanted this tree house to be a folly, an amusement.

But there are blues and there are blues, as I discovered at the hardware store. In desperation I finally mixed Cornflower with Tide Water to find the blue of Scandinavia. And at Christmas there will be a wreath, and next summer, window boxes of pansies.

So far it's been a great success for all ages. Albert, our grandson, thinks it's *his* tree house, and it probably is, but when he's not around, it's mine all mine!■



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NOT TO BE MISSED

SHOW TIMES

A pioneering collector of ancient and contemporary crafts, Jack Lenor Larsen is bridging those worlds with Art in Craft Media, a show he's curated at the Bellas Artes Gallery, Santa Fe. Through Oct. 31, work by today's leading talents will be shown along with pre-Columbian treasures. *Below:* Bradley Miller's stoneware puzzle. ▪ "The Bostonians: Painters of an Elegant Age, 1870 to 1930" showcases a lush lifestyle right out of Edith Wharton; at the Museum of Fine Arts, Boston, to Sept. 14. ▪ Public television's "American Masters" series spotlights a creative personality each week, including Georgia O'Keeffe and Billie Holiday in August.





ELIZABETH HATHON

WORDS AND MUSIC

For some vacationers summer is a time for delving into subjects they pursue all year. Designer John Saladino plans to read *Visions of Paradise* (by Marina Schinz) and *The History of Gardens* (Christopher Thacker). Peter Shire of the Italian design group, Memphis, is exploring the Arts and Crafts movement with Malcolm Yorke's biography of Eric Gill. *House* author Tracy Kidder has begun *The Great Cat Massacre and Other Episodes in French Cultural History* (Robert Darnton), a hilarious account of the strange lifestyles in the 1700s. Lisa Taylor, director of the Cooper-Hewitt Museum, NYC, takes a serious route with a biography of Bertram Goodhue, the architect of St. Bartholomew's Church, NYC. Radio ($30), Sharp Electronics.



HOUSE KEEPERS

Raise the roofs on these white houses and you have boxes to store trinkets or hold party napkins. A set of three (4½, 5½ and 6½ inches high) is $30 ppd., Wolfman-Gold & Good Company, 484 Broome St., NYC 10013.



STEVE SMITH

CHECK THIS

Secondhand furniture, colorfully refinished and re-envisioned by artist Gayle Timmons *(above)*, is just one of the finds at Los Angeles's new Lipman Gallery, 8336 W. Third St. Other art furnishings include affordable abstract rugs, peach-shaped boxes, even a long-legged cabinet that evokes a man's suit jacket. "I look for originality, humor and craftsmanship," says owner Louise Lipman. Ms. Timmons's furniture is $350 to $3,600 (she'll also apply her artistry to a vintage piece of your own); Gerald Zeldin's drawings are $1,500 each.►

Announcing the first . . .

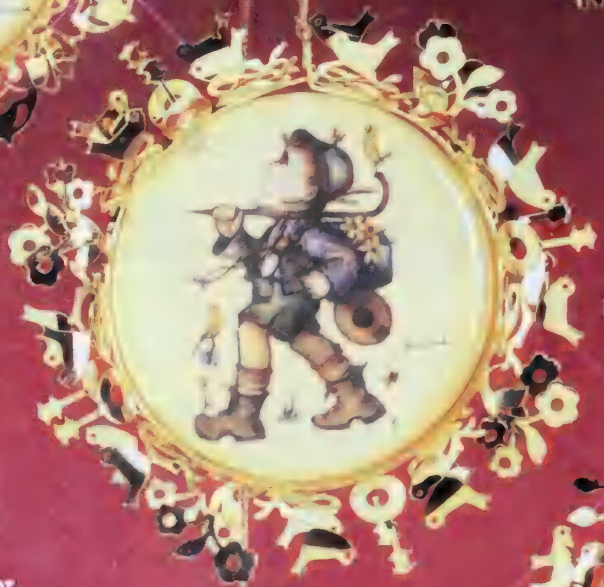
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Sunny Weather



Chick Girl



Looks Like Rain

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- Hummel art on both sides.



Apple Tree Boy



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Hummel Art ©1986 ARS Edition

The world's first collection of Hummel Christmas Ornaments, available exclusively from The Christmas Ornament Collectors Club.

Authentic Hummel

Behold the magic of Sister M.I. Hummel–appearing for the first time *anywhere in the world* in a collection of heirloom Christmas ornaments. Now, you can own a glorious, gleaming array of Hummel ornaments–a heartwarming way to trim your tree and make the holidays come alive with color and cheer! They are available exclusively from The Christmas Ornament Collectors Club – they will not be sold in stores. This limited availability makes the ornaments even more important and highly desirable!



Praise to God
Shown actual size.

The beloved art of Sister Hummel so perfect for the holiday season!

The purpose of Sister Hummel's art is simple and sincere; to cheer the hearts of millions! Her children are famous around the world – universally cherished for their rosy cheeks, angelic smiles, and colorful Old World costumes. There couldn't be a better way to heighten the happiness of the holidays.

The most popular Hummel paintings of all time!

Paintings were chosen for The Christmas Ornament Collectors Club by the very convent in Bavaria where Sister Hummel created her beloved art. The paintings are Hummel's most popular, most charming and enduring works. Now they can be displayed on your tree!

Each painting will be lithographed in full color and laminated for protection and beauty. The Hummel painting will appear on both sides of the ornament, so you can see the artwork from any direction.

Unique filigreed frames finished in 24kt gold

Each ornament will be unique – no two are alike. Each frame will be individually filigreed to match the theme of the painting and enhance its beauty. Notice the delicate angels and candles on the frame of the *Praise to God* ornament and the fanciful baby chickens featured on the frame of the *Chick Girl* ornament.

Each individual frame will be finished in gleaming 24kt gold – in keeping with Christmas! And each ornament will come with a graceful golden cord for trimming your tree.

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As a subscriber to this exclusive collection, you will receive an ornament each month. Your original issue price of just $16.50 per ornament is guaranteed for all thirty-six ornaments in the collection, and you will be billed with each shipment or, you may charge each ornament, as shipped, to VISA or MasterCard.

Each ornament will be individually hallmarked, dated and registered. In addition, a fascinating narrative about the Hummel painting will accompany each ornament. An attractive chest will also be furnished at no extra charge so you can store and protect your collection. Your children, grandchildren, and their children will enjoy the magic of these cherished ornaments. Like Christmas itself, this glorious Hummel art will live forever!

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Please accept my reservation to *The First Hummel Gold Christmas Ornament Collection*, a collection of thirty-six Christmas Ornaments, featuring the artwork of Sister M.I. Hummel displayed in gleaming 24kt gold finish frames. The cost of each ornament is just $16.50 (plus $1.50 for shipping and handling).

I need send no money now. I understand that I will receive one ornament per month. Any ornament that I am not satisfied with may be returned within thirty days for a replacement or refund, and this subscription may be cancelled by either party at any time.

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☐ Check here if you want each ornament charged to your:
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Credit Card Number Expiration Date

Signature _____
Allow 6-12 weeks after payment for initial shipment

STYLE BEAT



ELIZABETH WHITING

POLO'S CLUB

Everyone who's been to the spectacular Polo/Ralph Lauren store, just-opened in the restored 1895 Rhinelander mansion in NYC, harbors fantasies of living there. Not only does it have five superbly decorated bedrooms to choose from, but the hospitality is flawless, what with Perrier, coffee, berries and tea sandwiches at the ready. The mansion is a tour de force of accessorizing. Collections of bandboxes top armoires, songbirds perch in the perfect Victorian cage—and all the antiques are for sale. Most breathtaking are the handcrafted architectural details, part of an over $14 million, year-and-a-half, painstaking renovation. *Above:* An in-store arrangement of Lauren linens, curtains and collectibles.

FANCY THESE

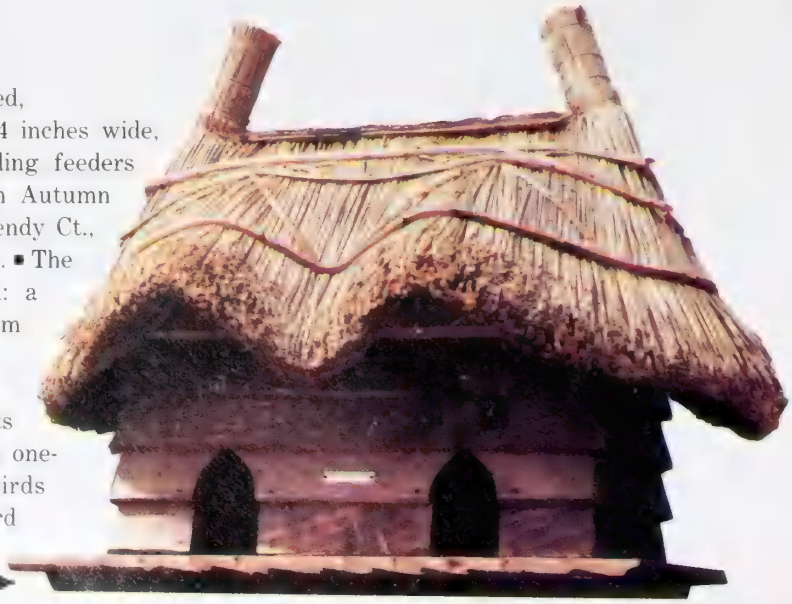
Whether friendly or sinister, snakes have long been a prominent motif in folk art. They've symbolized wisdom, resurrection and, during the American Revolution, defiant union. Following up that tradition is New Mexican folk artist Jimbo Davila, who paints his carved reptiles in brilliant Southwestern colors. The striped and polka-dotted slitherers shown are $18 to $125 each at The Hissing Goose Gallery, 620 Sun Valley Rd., PO Box 597, Ketchum, ID 83340.



MARK KNOHL

HOME TO ROOST

What dove wouldn't love this thatched, English-made cottage? It's about 34 inches wide, $187 and one of 17 designs (including feeders with swings and robin boxes) from Autumn Innovations, PO Box 18426, 1 E. Wendy Ct., Greensboro, NC 27419; free brochure. ▪ The prettiest martin house we've seen: a white wooden duplex ($75) from Wolfman-Gold & Good Co., 484 Broome St., NYC 10013. ▪ The ultimate feeder: a lucite box that fits in a double-hung window. It has a one-way mirror so you can watch birds without scaring them; $68 at The Bird Store, 100 Queens Buyway, Falmouth, MA 02540; free brochure.►





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ELIZABETH HATHON

STEPPING LIVELY

Elizabeth Eakins, whose signature is exquisitely colored woven rugs *(above right)*, has just branched out into patterned pile carpets *(above left)*. Ms. Eakins started weaving in her early teens. After moving to NYC eight years ago and selling braided rugs out of her apartment, she opened a shop in SoHo. Now occupying an uptown address, the shop showcases Ms. Eakins's floorcoverings plus coordinating ceramics by her former college roommate, Aletha Soule. What these wares have in common: soft yet sophisticated color, some of them inspired by Ms. Eakins's Southwestern travels. "My strength is combining colors to create something soft, pleasing and liveable," she says.

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB



JOHN DEANE

PRIVATE EYE

For 28 years decorators have been making pilgrimages to John Rosselli's NYC shop, now at 255 E. 72nd St., because *somewhere* on his packed shelves is the perfect accessory. His repertory includes blue and white porcelains, anything animal-shaped, boxes, lanterns and surprises. The latest finds to catch his eye: colored, especially ruby, glass ("which was out of vogue a while"); cornucopias ("they're so pretty with a few flowers and ivy"); Chinese export mugs ("great for untortured flower arrangements"); and Robert Christian's *faux*-finished candlesticks.



PRITZKER PRIZE WINNER

Europe is so rich in ancient architecture that most Americans think only of visiting old buildings. The recent announcement of Gottfried Boehm as the winner of the prestigious Pritzker Architecture Prize may change that. Although Mr. Boehm *(left)* was unknown in this country till now, he has been so prolific in his native Germany that almost every major town (even West Berlin) houses some example of his work. Mr. Boehm, who has no immediately identifiable style, is more interested in how a building relates to its environment. The Bensberg Town Hall *(left)*, built on the ruins of a medieval fortress, is a prime example. His drawings will be at MIT and at AIA headquarters in Washington, D.C. later this year.■



INGI AND ARVED VON DER ROPP

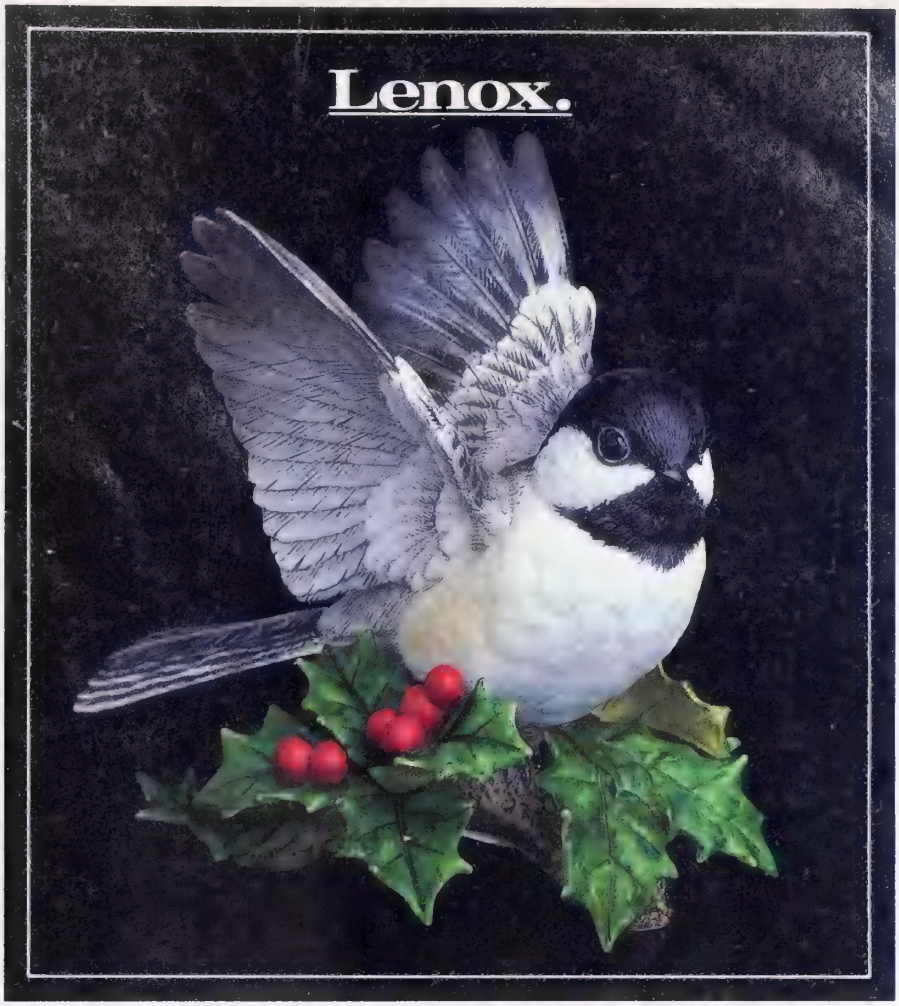
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to display with pride ...

Chickadee

The first issue in a new collection of garden bird sculptures by Lenox.

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Shown actual size

The black-capped chickadee is one of the most charming garden birds in America. It brightens our day with its spirit ... its striking beauty ... and its sweet "chick-a-dee" song.

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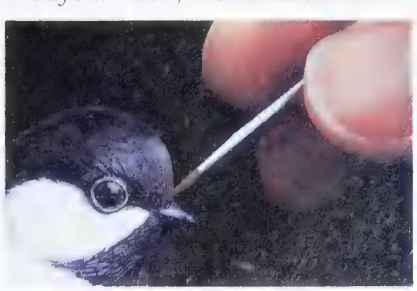
This unusually charming sculpture will enhance the beauty of any room in your home—a dramatic interplay of color that will attract the eye ... a delightful touch of nature to warm the heart. It will be a conversation piece, attracting the admiration of all who see it. A magnificent and much-appreciated gift. And an heirloom to pass down to future generations with pride. For its quality, authenticity and fine handcraftsmanship are hallmarks of the finest porcelain sculpture.

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The important first issue in the Lenox Garden Bird Sculpture Collection, *Chickadee* is available only direct from Lenox. It will not be sold through even the most prestigious dealers or galleries. The issue price is $39, payable in convenient monthly installments of $13 with *no finance charge*. And, of course, *your satisfaction is completely guaranteed.*

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Painted by hand to reveal every detail of the chickadee's intricate markings.

THE DELIGHTFUL MECHANICAL TOY COLLECTION OF JOSHUA LOGAN, "A NON-COLLECTOR WHO COLLECTS"

By MICHAEL UHL

In 1949 Joshua Logan sailed for Europe, leaving a trail of Broadway successes—among them *Annie Get Your Gun, Mister Roberts* and *South Pacific*—in his wake. After the crossing he received two letters whose messages were diametrically opposed. "Don't buy anything," his accountant wrote. "You only think you're rich. It's all going to the government." The second letter, from a friend, contained a clipping from *Variety*. "Logan Making $48,000 a Week," the headline proclaimed. It was this second letter that the renowned writer, producer and director for the American stage and screen chose to believe.

"Until *Mister Roberts*," he recalled recently, "I simply couldn't afford to buy anything expensive." Finding himself suddenly freed of fiscal inhibition and, coincidentally, ashore in a postwar Paris ripe with tempting bargains, Mr. Logan did what perhaps anyone in that situation would do. He went on a buying spree.

One morning he entered an antiques shop on Rue Jacob and watched with fascination as the storekeeper patiently wound and set in motion four extraordinary mechanical figures. Among them was a lovely demoiselle, dressed in a gown of real brocade and lace, that was reputed to have belonged to Marie Antoinette. The doll sat at a vanity and powdered her nose, seemingly alive as she moved her arms and head in response to the clockwork hidden within her torso. A boy doll, also in period costume, dipped a straw into a cup of soapy water and blew perfect bubbles.

As each mechanical figure sprang to life in turn, Mr. Logan thought: These are the most wonderful things I've ever seen. "Please don't tell me how much they cost," he told the clerk. "I want all of them." With that grand gesture Joshua Logan began what is today one of the foremost private collections of early-19th-century mechanical toys in America.



Most of Mr. Logan's toys were gifts from friends—the acrobat from James Stewart, the elephant from Richard Rodgers.

Actually the collection, valued at about $60,000, might never have grown to its current total of 15 pieces but for the generosity of his friends in the theater. "I became a collector of mechanical dolls," he explained, "because people kept giving them to me." The list of his benefactors includes Mary Martin, David Merrick and Richard Rodgers, his collaborator with Oscar Hammerstein on *South Pacific*, for which the trio won a Pulitzer Prize. Mr. Logan first met another prominent donor to his collection, James Stewart, in the late 1920s when the two were student thespians at Princeton.

One rainy afternoon, sitting in the spacious Manhattan apartment he shares with his wife, Nedda, Mr. Logan demonstrated the antics of his tiny performing figures. "Dolls as such don't interest me," he said, "but as a theater man I appreciate anything that's a performance." He took hold of a rag doll that he said Mr. Stewart had given him. "It does somersaults. I sometimes direct people to do the same thing," he added, winding the doll's inner spring. Unlike his actors, however, the doll refused to move. "It's over a hundred and fifty years old," Mr. Logan observed ruefully. "Many of my pieces are badly in need of repair," which is the main reason he hopes the collection will end up in a museum, where the necessary expertise and resources exist to restore the dolls' aging gears and levers.

Joshua Logan's living room is itself a work of art—or rather, a stage set, perhaps the parlor of a somewhat Bohemian gentleman, c. 1870. Most of the furniture comes from a single Paris shop, Madeleine Castaing's, and dates from Napoleon III.

Surrounded by wallpaper and carpets that are both florid and appropriately plush, the Logan collection is displayed on the mantel and on various tabletops. At rest, however, the individual pieces are not easily distinguished from the dozens of other objects competing in the space for an observer's attention. "I collect everything I like now," Mr. Logan acknowledged.

"Everything" ranges from examples of shiny mercury glass to "fairings," the small porcelain boxes given as prizes at fairs in the days before all such geegaws were plastic. Impressionist paintings were also a passion once, but Mr. Logan's accountant—ever the voice of caution—urged their conversion to cash, leaving his walls covered with works more in the style of Constable and Whistler than the Degas.

Pisarros and Signacs they have replaced. The overall cluttered look merely authenticates the room's character and, of course, expresses the Logans' preference for the overstuffed Victorian aesthetic over the more familiar choices of contemporary interior design. To conclude that Mr. Logan has spent a good part of his life re-creating the ambience of his favorite European antiques shops is no exaggeration.

As the afternoon progressed, Mr. Logan slipped seamlessly into the role of the shopkeeper who first delighted his own eyes 37 years ago with the sheer cleverness of the lighthearted mechanisms of his automaton collection. First one, then another of the dolls was presented. Perhaps the most complex piece is a device given him by producer David Merrick.

A large doll dressed in the manner of a sultan sits cross-legged on a wooden chest. When the machinery is activated, the doll's right hand rises, lifting the hose of a miniature hookah—which is actually lighted—to its lips. The other hand then raises a cup to the figure's mouth for an imaginary sip of tea. For the finale the doll exhales a puff of smoke.

A lumbering elephant the size of a shoebox came from Richard Rodgers, "but has no political significance," Mr. Logan emphasized. From Mary Martin he received a naughty diorama. When animated, the scene inside the glass-fronted box is a serenade wherein a bulbous-nosed Don Giovanni plays the mandolin and smiles lecherously at his beloved who nods approvingly from a balcony while a matron strikes the suitor's legs with a broom. Most of the works, including this one, contain barrel organs, so they are also music boxes.

Mr. Logan stopped collecting antique mechanical dolls about 10 years ago, citing their scarcity and mounting price tags. However, anyone else in search of a source for automata—the Latinate term for self-acting mechanical devices—might browse in A La Vie Russie on New York City's Fifth Avenue. Recently this shop offered an 1890s figure that plays a lyre. Its price was much higher than the $4,000 at which Mr. Logan assesses each of his own pieces.

As always, his major interest remains the theater. His new musical, *Huck and Jim,* is slated to open in Indianapolis this fall. After some circuitous touring he hopes to bring his latest work to New York City's Off-Broadway stage. These days, Joshua Logan tends to create more art—he paints and is particularly fond of making collages—than he collects. "Anyway," he said, "I don't want to be known as a collector—just a non-collector who collects."■





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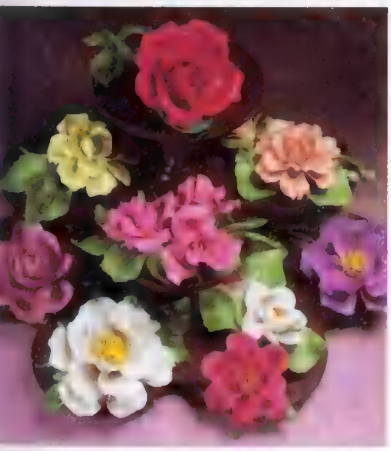
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A TALE OF TWO SOUTH CAROLINA TOWNS—RESTORED, AFTER THE BEST AND WORST OF TIMES, TO A STATE OF GRACE AND BEAUTY

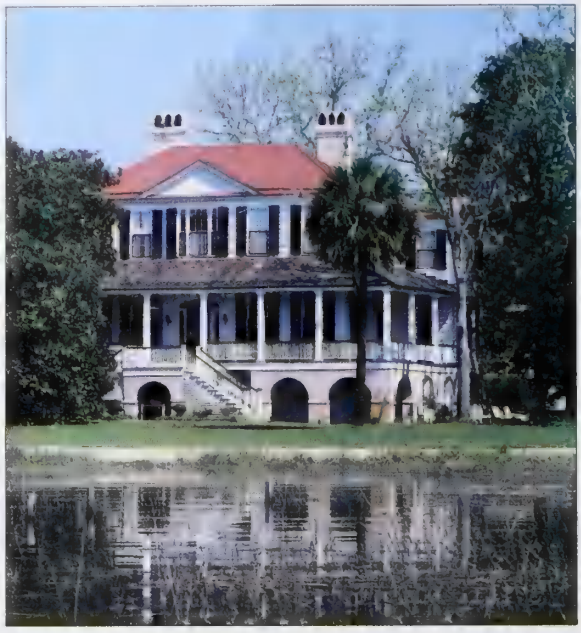
By PATRICIA BROOKS

There are many towns in this country where it is possible to catch a glimpse of what life was like years ago. These are not the famous villages whose houses and public buildings have been restored to more or less the same period, but towns where the main streets retain traces of the 1930s, '40s and even the 19th century, and the residential neighborhoods seem older.

Two South Carolina coastal towns—Beaufort and Georgetown—fit this category. Not far from Charleston, both have existed in the shadow of that great coastal city whose riches—architectural and historic—have tended to eclipse the rest of the state. Yet for the visitor driving to Charleston from north or south or the tourist with extra time for a one- or two-day side trip, these venerable towns sparkle with their own indigenous magic and offer a harvest of beautiful old houses, a large slice of interesting history and the graciousness we associate with southern living.

Beaufort, some 60 miles south of Charleston, off I-95, is the second-oldest settlement in the state, and in the years before the Civil War it was called the Newport of the South for its mansions facing the harbor. Today it is still the epitome of a sleepy antebellum town, and its plethora of Tara-like mansions are a joy to anyone who has a passion for American architecture.

Georgetown, on Highway 17, is a once-prosperous town whose heyday was the mid-19th century. Rice and indigo planters left a rich legacy of spacious plantations and mansions along oak- and magnolia-shaded streets around Winyah Bay.



NED B. BROWN



GEORGETOWN CHAMBER OF COMMERCE

Top: Marshlands was built on the point facing the Beaufort River.
Above: The Rice Museum tower rises behind Georgetown's shrimping fleet.

A first stop in Beaufort (pronounced *Bew*-fort) should be the Chamber of Commerce on Bay St., facing the tranquil Beaufort River, to pick up a map dotted with 22 homes and two churches of historic interest. (Actually, there are many more beautiful houses, but only the most historically significant ones are listed.) Following the map makes for a delightful walk along wide streets beneath massive oak trees festooned with Spanish moss. The route loops up and down a compact four-by-five-block area that leads from Bay St., opposite a picture-postcard marina, to the handsome Baptist Church (built in 1844 in Greek Revival style) on Charles St.

Normally you will find two houses and two churches open to the public. But during the annual house tours, in the fall (usually October) and spring (usually April), as many as six private homes are opened each day over a three-day period. (For information about future tours, write well in advance to the Greater Beaufort County Chamber of Commerce, PO Box 910, or the Historic Beaufort Foundation, PO Box 11, Beaufort, SC 29901.)

Beaufort's heyday was between 1790 and 1860, a time when King Cotton reigned. So many local planters and merchants prospered from the Sea Island crop that Beaufort was called the "wealthiest, most aristocratic and cultivated town of its size in America." The Civil War ended that. During the war the Union Army occupied the town (thus sparing it the ravages of battle), and the planters and their families fled inland. Their magnificent homes were abandoned but spared destruction.

As so often happens, depressed times tend to preserve the past in amber. The boll weevil destroyed the area's cotton-based prosperity, and for decades Beaufort

(Continued on page 40)

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TRAVEL: TWO SOUTH CAROLINA TOWNS

Continued from page 38

residents were too poor to replace or rebuild. This led to the preservation of some of the most beautiful houses in America. Now, with increasing tourism and prosperity, the town's splendid old houses have been restored and refurbished, standing as testaments to a prosperous, elegant past.

Dominating the corner of Bay and Scott streets is the John Mark Verdier house, an imposing white clapboard Federal-style structure with exterior double staircase. It is one of the two houses open year-round. In 1825 the Marquis de Lafayette addressed Beaufort townsfolk from the steps. In the lovely second-floor ballroom you can easily imagine the gala with which Lafayette was entertained. I was even more impressed by the beautifully proportioned interior double staircase with a wave design, the Palladian window at the landing and the finely detailed Adam-style mantels throughout. Only two Verdier pieces remain in the house—a tea table and small bedside table—but all of the other furnishings belong to the same 1790-1825 period.

The other house open to view, the George Elliott house, was built around 1840 in a mix of Greek Revival and Beaufort styles. Beaufort touches include 14-to-18-foot-high ceilings, ornamental paneling, mantels, cornices and ceiling medallions—which all contribute to a feeling of elegance, spaciousness, coolness and light. Notice especially the four massive columns and delicate fanlight doorway of the entry and, inside, the marble mantels, ornate gilded cornices and moldings and leaded-glass fanlights.

The exteriors of many of the private houses are a delight. Look for the fine double veranda of the Reverend Thomas Ledbetter house, and the suspended staircase, pierced brick fence and formal gardens at the 1853 Edward Means house. And be on the watch for Beaufort's oldest buildings: the Thomas Hepworth house (1717) with musket slits in the back wall of the foundation, and the Elizabeth Hext house (1720) on a tabby foundation with heart-of-pine beams. Tabby (oyster shells, lime, sand and salt water) is a common building material in the low country.

A second area of a dozen or so even more palatial residences is around the point of the Beaufort River a few blocks east of Carteret St., the town's main thoroughfare. This is where you'll find Marshlands, an 1814 Federal plantation house, and The Castle, a monumental Italian Renaissance mansion built in 1850. One of the loveliest houses on the point is Tidalholm, the James Fripp house, at the end of Laurens St., overlooking and almost encircled by the river. The large, white Italianate-style house (built around 1856) with graceful columns, porches and a huge lawn, is encompassed by a black wrought-iron fence. It's like everyone's fantasy of a gracious southern mansion—no wonder filmmakers gravitated to it as the setting for *The Great Santini* and *The Big Chill.*

The newer parts of Beaufort are also charming, with pleasant places to dine and a number of terrific shops. There is Chitty & Kennedy, an antiques shop on Port Republic St., and for a précis of the local handcrafts scene, stop by the Craftseller at 210 Scott St., around the corner from the Verdier house. Making adroit use of limited space, 94 craftsmen from the Carolinas and Tennessee display their pottery, basketry, weaving, jewelry, glass and other crafts. Other shops worth a browse are Gallery One, 201 Carteret St., for fine

smoke
please try Carlton.

hand-thrown stoneware, and Boombears, 501 Carteret St., for an astonishing selection of bears, dolls, stuffed animals and intriguing handcrafted toys.

For lunch try Anchorage House, a pre-Revolutionary mansion (built by an early naturalist and author, William Elliott) on Bay St. High ceilings and old oak woodwork are reminders of eras past, though the *coquilles St.-Jacques* and herbed omelet were right on the mark for today. The more informal Steamers, just across Lady's Island Bridge, is famous locally for its low-country dishes—especially Frogmore stew, a succulent marriage of kielbasa sausage, river shrimp, new potatoes and spices. Dinner can be distinctly romantic at Wilkops White Hall Inn, also across the bridge, in a wooded setting with a river view of near-perfect sunsets.

There are several motels in town, but you may find more of the old Beaufort spirit at the Bay Street Inn, 601 Bay St., and at the Old Point Inn, 212 New St.

GRACIOUS GEORGETOWN

Georgetown, South Carolina's third oldest city, is another coastal beauty. Its roots go back to 1526 when a group of Spaniards settled on the shores of Winyah Bay (where Georgetown is now located), making this the first European settlement on the North American mainland outside of Mexico. Disease and Indian attacks drove the Spaniards away, but by 1700 the English were building rice and indigo plantations along the water. Later Georgetown (named to honor England's George III) became a bustling shipping center.

After a long post-Civil War decline, the town has revived as a port and paper-mill center. The old section, with its stately homes of the 19th-century boom period, remains intact, however, making it easy for visitors to walk or drive through the streets to view fascinating vintage houses.

For an overview of Georgetown's historic area, I opted for a 55-minute Historic Train Tour, which departs from the Chamber of Commerce on Front St. each weekday at 10 and 11 A.M., 1, 2 and 3 P.M., and costs $3. The small "train" makes a half-dozen stops, and a chatty guide relates anecdotes about many of the historic monuments. There is, for instance, the old (1772) Hebrew Cemetery, with some graves predating the Revolution, and the Rainey-Camlin house (1760), once the home of Joseph H. Rainey, the first black U.S. congressman (elected in 1870). I stopped also at Winyah Indigo Society Hall, a two-story, red-brick structure with stately Corinthian columns. In this clubby setting planters received the town charter from George III in 1758. Another stop is Prince George Episcopal Church, dating from 1751, which is noteworthy for its colonial interior with beautifully paneled box pews.

Later, on my own, I wandered into the Rice Museum, whose 1842 Greek Revival exterior—with a splendid old clock tower—is more impressive than the minuscule rice culture collection inside. At the museum I picked up "A Guide to the City of Georgetown Historic District," which proved a helpful companion as I strolled in the old district identifying houses.

A major stop was the Harold Kaminski house, a bamboo-shrouded beauty on the Sampit River. The 1760 elongated two-story white frame house was built by plantation owners as a hotel or way station for visitors. The house is a must-see for the many superb 18th-century American and English furnishings that grace its handsome rooms. The dining room is a special jewel, with its English dog-footed table that seats 24, a gleaming American Empire

(Continued on page 42)



TRAVEL:
TWO SOUTH CAROLINA TOWNS

Continued from page 41

sideboard and Duncan Phyfe chairs.

Take a minute or two when you leave the Kaminski house to walk around the old (1760) Pawley house next door. Now used as offices, it is supposedly where George Washington spent the night in 1791 on his journey through the South. The exterior is a multi-chimneyed visual delight. A few miles south of Georgetown is Hopsewee, once a rice and indigo plantation, with spectacular views of the North Santee River. This impeccably preserved colonnaded 1740 house was the birthplace of Thomas Lynch, Jr., a signer of the Declaration of Independence.

A good overnight choice in this area is the newly refurbished 1790 House, a Georgetown house with mansard roof, now an attractive B&B on Highmarket St. Proprietors Gay and Jack Forstbauer have named each of the large rooms after the furnishings. In the Rice Planter's Room the four-poster bed is carved with rice grains; in the Indigo Room the color is indigo blue.

For further information about Georgetown and the spring plantation tour (on April 3 and 4, 1987), for which about 20 plantation houses not generally open to the public will be on view, write to the Georgetown Chamber of Commerce, PO Box 1776, Georgetown, SC 29442.

PAWLEYS ISLAND

Set aside time for a drive through Pawleys Island, one of the oldest summer re-



sorts in America. Islanders proudly describe Pawleys as "arrogantly shabby," and the many big old, weathered wood houses seem just that, at least from the outside. "Inside, they are lovely," Lee Brockington told me. Miss Brockington, who works at Hobcaw Barony, a magnificent nature preserve south of Pawleys, is one of 120 year-round residents. She pointed out Tamarisk ("That's where hammock-making began in the 1930s"), one of the oldest houses, and the Prevost house, a gray frame dwelling once the summer academy for rice planters' children.

If you linger on the island for the crabbing, beachcombing, swimming and bird-watching, you begin to understand why very little property ever changes hands. For dinner, I can enthusiastically recommend Pawleys Island Inn, an authentic old house with brick walls and floors and exposed wood beam ceilings. You'll dine by candlelight on such local specialties as the crab soup, braised grouper with wild mushrooms or quail in port wine sauce.

In the same Hammock Shops complex as the restaurant are several wonderful stores, where you'll find stoneware and unusual porcelain jewelry by Genevieve, sweet-grass baskets and the famous sturdy Pawleys Island rope hammocks. These island originals evoke lazy summer days under an oak tree, watching the indigenous brown pelicans and the rest of the world speed past.■

Patricia Brooks, coauthor of Country Inns of New England, *spends as much time as possible at her summer house at Seabrook, near Charleston, and loves exploring South Carolina's byways for historic buildings, towns and handcrafts.*



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HOUSE BEAUTIFUL
AUGUST 1986

THE FRUITS OF COLLECTING



For a passionate collector of botanical objets, the mantel is transformed into a still life whose colors announce the radiant style of Sophie Canovas ▸

THE FRUITS OF COLLECTING

"This is a private room, just for me to use with my friends." Here, collections from France, Italy, America and "every place I can find them" reflect Sophie's choice colors.



Sophie Canovas says her favorite color is apricot because "it's like having a sunny day every day. It's good for elevating the mood."

It is a trait we recognize so pointedly (and often jealously) in Frenchwomen: an uncanny ability to recognize their own style and carry it off with true aplomb. And so it is with Sophie Canovas, a Parisian by birth and world traveler by choice. A woman with fair coloring and soignée good looks, she has an affinity for delicate, uplifting color and minimalist line.

In decorating her apartment overlooking Paris's L'Église St. Clothilde—a sprawling series of rooms framed by narrow terraces with flowering plants and views of Sacré Coeur—Ms. Canovas knew instinctively just what was needed: warm, glowing color to lift the spirit; furniture and accessories that are inviting but not intimidating; an infusion of her favorite belongings to make the rooms individual and personal. In short, an environment that is stylish yet undemanding—just the kind of place for an on-the-go woman and her three teenage children to regroup at the end of a busy day.

What better place to start than her collection of fruit paintings and *objets*? Some precious and costly, others whimsical and solely decorative, her paintings, porcelain, pottery and such all peacefully coexist because of their common theme. "I buy them absolutely every place I can find them, and I like everything," says Ms. Canovas, whose living room mantel still life *(previous page)* bears her out. Here, beneath an etching of a watermelon, ceramic pears by contemporary artist Barbara Eigen hold forth with small Chinese porcelain fruits and deep red plums fashioned from marble. A fragrant touch comes from a pair of pomanders sitting in Apt baskets, a name referring to an important center for pottery where baskets such as these—lately the rage among Paris collectors—were made from the 19th century through the 1950s.

Colors in the living room *(opposite)* have the luscious appeal of ripe fruits and flowers in full bloom, all contributing to the irrepressible allure of a garden—with not a floral print in sight. Fabrics used for the upholstery and curtains, all from her former husband's firm, Manuel Canovas, Inc., are lighthearted strokes of luxury. Striped silk, resembling the multicolored French candy *berlingot* frames the windows and sets off a duo of watercolors, tributes to fruit, hung above the sofa. (Note how the curtains are pulled back just a bit, almost as if someone were about to peek around them—a gentle touch that's enormously effective.) The upholstery fabrics—a blush of palest peach and delicate coconut—cover deep, welcoming chairs and sofa, made all the more inviting by the addition of lightweight throws in confectionery tones.

It is this attention to detail, to providing touches that tease and excite all the senses, that makes Ms. Canovas's rooms such a draw for friends and family. The books found here—stacked on and under a glass coffee table with curved base—are the ones she enjoys and peruses again and again: volumes on gardens and flowers, design, art, style of all sorts. Displayed so prominently, they add warmth while giving clues to their owner's interests. And the flowers she buys in large quantities are placed with apparent insouciance (but, in fact, with great care) in large glass vases. Two lamps that have been owned by Ms. Canovas for about 10 years—one blue, the other green—now stand at opposite ends of a sofa. "When I love something," Ms. Canovas says of the lamps, "I buy it in every color when I can afford to." Therefore she also owns two more of the same lamps, one in red, the other brown—currently ensconsed in her country house.►


Black Tales from the Rig

THE FRUITS OF COLLECTING

The French call it *nuage*, which means cloud, and it's the painting technique that gives the living room walls their depth and glow. Deeper apricots, in two related shades, add dimension to the architectural details.





THE FRUITS OF COLLECTING

Sophie Canovas loves to entertain, but understands her priorities. Therefore, the formal dining room functions as a sitting room with an area for informal meals *(opposite)*; a wide hallway *(this page)* serves large gatherings, thanks to folding tables and lawn chairs. Ms. Canovas introduced cheery colors and globed candles known as *photophores* to brighten a dark area.





THE FRUITS OF COLLECTING

"Apricots and golds are real makeup colors, and I love the atmosphere they create"



Opposite: **A Peruvian mask set on a Lucite mount shares the mantel with a grouping of Ms. Canovas's primitive baskets. The bed is dressed in floral linens and a crisp white piqué blanket as well as paisley shawls, which were found at Haga, an antiques shop in Paris. Favorite family photographs hang near the fireplace.**

There is no question how Sophie Canovas feels about the place she calls her own: "The bedroom has been my favorite room in every apartment I've ever lived in." More than just a space in which to sleep, the room shown here is her private retreat, the place to which she's drawn when home alone or seeking quiet in a house full of children and their friends.

The room's serenity is established, first and foremost, by the unity of tone in the apricots and golds that color everything from the carpet to the motif of Japanese baskets on the Manuel Canovas wallpaper and matching curtains. Though the colors are similar to those in the other rooms, Ms. Canovas sees these as the soft, warm shades of makeup most flattering to her. With them she uses touches of white linen with lace, and strong, contrasting garnets and maroons in 19th-century paisley shawls from India. Large in size, the shawls can be draped over the legs on a cool night—or wrapped over a dress or suit when going out.

Other favorite accessories have found their way into the decoration of a room whose marble mantel is usually embellished with flowers. On her dressing table–curved glass topped by a thin, lacy white cloth–a primitive antique shell necklace from Polynesia doubles as sculpture, hung on a specially made Plexiglas mount; other jewelry fills a basket to overflowing. ■

Photographer MICHAEL DUNNE



DECORATING WITH THE THINGS YOU LOVE

The pleasure of collecting is heightened when possessions infuse rooms with personality

Many collectors keep an eye on market values, know what's "in" and "out" and want everything they buy to appreciate. But for others, those with a keen eye for form and color—monetary worth is of little importance compared to visual appeal and decorative value. These are the collectors who fall in love with the color, the shape or the material of an object no matter what its price. Although some of these collectors do have things of value, the emphasis is always on the visual. In fact, Lisa Taylor *(see page 61)* makes a point of combining objects of all kinds: "I always mix the valuable and the ordinary, the old and the new so that the focus is the object, not its age or worth. I prefer to group things by family—such as ivory and tortoiseshell, games and fountain pens." Duane Hampton feels the same way about her ruby glass: "There may even be some Depression glass mixed in, because the collection is based not on age but on what appeals to me."

Like the other collectors whose treasures are shown on these pages, Mrs. Taylor, director of the Cooper-Hewitt Museum in New York City, and Mrs. Hampton, co-owner of M. H. Stockroom, a shop specializing in English bibelots, use their visual expertise daily. For them, the rearranging, editing and grouping of their collections is as much a pleasure as the collecting. The owner of the perfume bottles on page 59 explains: "Whenever I buy another bottle I rearrange those on my mantelpiece and in my cabinets as well. Adding something new makes me want to change the whole grouping." For Robert K. Lewis, who is enamored of architectural elements in various states of decay *(see page 56)*, the process of arranging is as important as the result. "If you keep something in one place all the time you don't see it anymore," says Mr. Lewis, who likes to put things away from time to time simply for the pleasure of seeing them anew when he takes them out again.

The owners of these decorative collections may put objects away, as Mr. Lewis does, but for the most part prefer to display them. "They are intended to be enjoyed and played with," says Lisa Taylor about her collections, which number over 30 different categories. And Patricia Foley, author of *Having Tea* (to be published by Clarkson N. Potter at Christmastime), whose collection of teapots *(left)* began with the search for the perfect classic white example, uses hers all the time: "I enjoy the small pots when I'm having tea alone, the larger ones for company. Some seem nicer in summer, others in winter." Ms. Foley is not the only collector who began with a useful purpose in mind. "I started collecting candlesticks because I wanted to use candles instead of electric lights for parties," says Marston Luce, owner of a Washington, D. C., gallery of the same name. "I wanted to go beyond the usual pair on the dining table and light up the whole house. For that you need a lot of candlesticks!" Mr. Luce's collection *(see page 56)* includes silver, brass, crystal, pressed glass, ivory, horn and bog oak from Ireland. ►



Above: **Teapots, tea sets, pitchers in a country cupboard.** ***Opposite:*** **Julie Southworth, Marston Luce's partner, who likes the "gutsy" colors of majolica, collects only cauliflower pieces.**

TOM McCAVERA





FELICIANO

Above: **Marston Luce's collection began with the brass candlestick with large drip pan on the right.** *Below:* **The first architectural element Robert K. Lewis bought was the mantelpiece medallion hanging below the capital fragment.**



WILLIAM P. STEELE

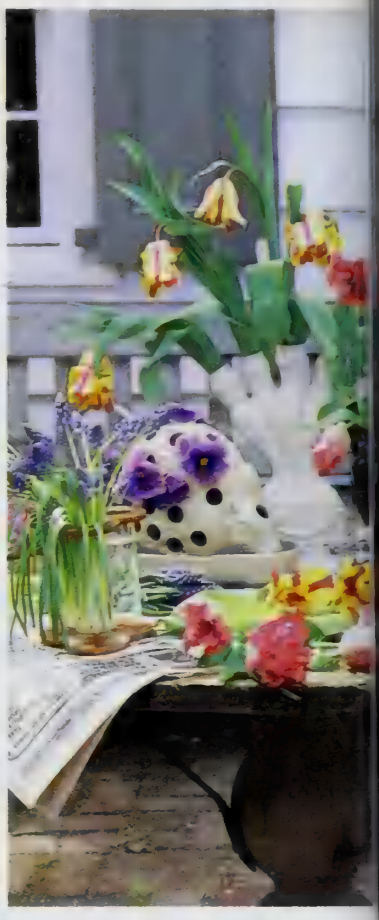


Howard Kaplan likes 19th-century French birdhouses because "they satisfy some emotional need I have for buying houses, and cost a lot less than the real ones."►

DECORATING WITH COLLECTIONS



LIZIE HIMMEL



WILLIAM P. STEELE

Above: **Interior decorator Ann LeConey's Staffordshire collection began when her mother-in-law, an antiques dealer, gave her a figurine. Like the owners of many of the collections on these pages, Mrs. LeConey has become somewhat obsessed; her figurines overflow kitchen shelves and living room tables** *(opposite, far right).*

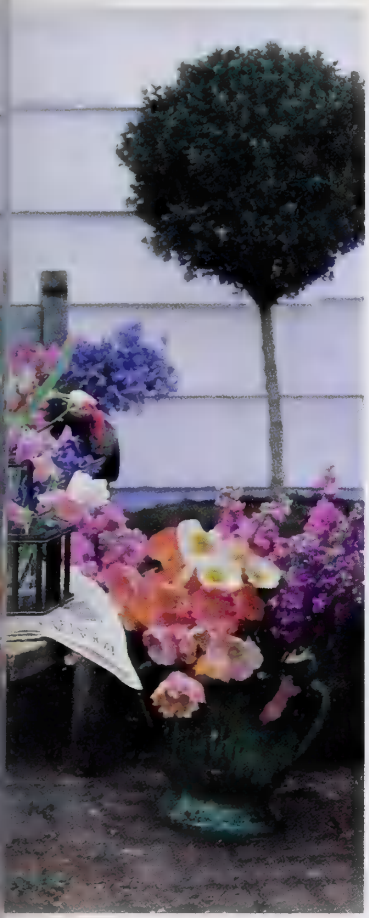


TOM McCAVERA



LILO RAYMOND

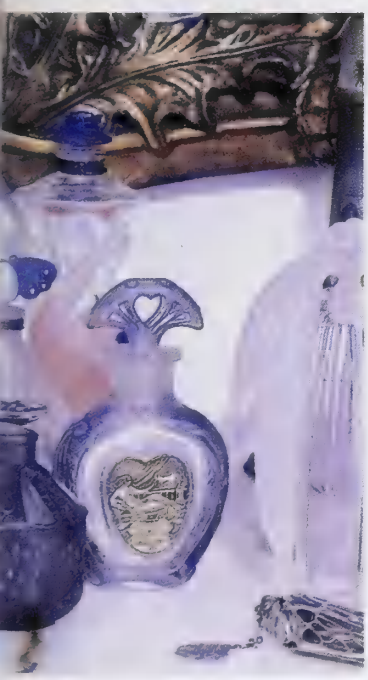
Above: **Patricia Foley's collection of ivorine (plastic made to simulate ivory) grew from a picture frame. "I found one beautiful frame, and as I looked for another to go with it I found dresser sets, bud vases, little boxes and flatware. And now my friends give me ivorine."**





LIZZIE HIMMEL

Above left: **Robert and Joy Lewis collect flower horns and glass vials to display individual blooms. "Bob loves to garden, so it's always easy to give him something to do with flowers," says his wife.** *Below left:* **An art dealer's vast collection of perfume bottles includes a silver-filigreed flask resembling a butterfly.**





FELICIANO

Above: **David Stralo began acquiring this yellow, green and brown pottery when he saw it in Marston Luce's antiques shop. The shell plate is English majolica; the other pieces are Chinese, Japanese, English and American 19th-century egg-and-spinach pottery.►**





Above: One of Lisa Taylor's collections—games made largely of ivory from the 19th century—sits on a glass case housing her husband's carved bone ship. *Below:* Her box collection includes those made of tortoiseshell decorated with gold, silver, mother-of-pearl, and others of lacquered wood, agate and plastic.



ALL PHOTOGRAPHS, LIZZIE HIMMEL

Opposite: Duane and Mark Hampton began collecting crystal on their honeymoon. Mrs. Hampton's ruby glass collection was inspired in part by the red-bordered china from her grandmother. "I'm crazy about anything red," says Mrs. Hampton, "and knew I would always have a red dining room."■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

AMERICAN-BORN COTSWOLD COTTAGE

True to the storybook image, this new version is of timber and stucco with pitched roof and rambling gardens

For many people the words "dream house" conjure up expensive furniture, luxurious fabrics, state-of-the-art electronics and a stylish space to put them in. But Roger Hoffman and Scott Warren's dream house is of another world altogether.

Hidden in the woods of upstate New York that give it its name, the Forest House exudes a fairy-tale aura reminiscent of the gingerbread house in *Hänsel and Gretel*. The combination of timber, stucco, steeply pitched roofs and leaded-glass windows creates the charm of a crazy quilt. Except for the potted geraniums, the garden defies its bounds, as if returning to the wilds. You might think the cottage has always been here, a relic of older days brought back to life by its current owners. In truth, it was built between 1980 and 1983 by the owners' own hands and inspired imaginations. ►





Above: Oak and hemlock were used to build the arbor and cottage. *Opposite:* Distressed shingles and Tudor styling give the cottage antique character. Even the garden looks as if it's been here for years.



AMERICAN-BORN COTSWOLD COTTAGE



Riotous perennials refuse to be contained by a picket fence

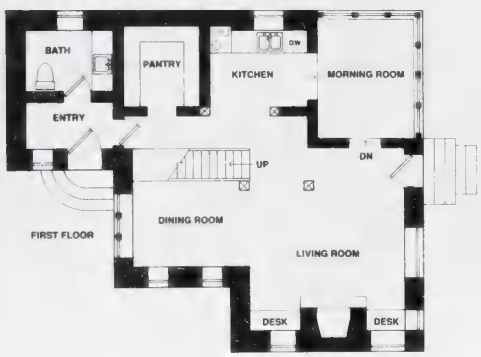


In her book *English Cottages and Farmhouses* (Thames and Hudson, 1982), Olive Cook writes, "All the delight, all the significance of these little houses lies in their diversity, in the informality of their haphazard compositions . . . above all in the way they are absorbed into the landscape . . . To talk of anything like a deliberate plan seems absurdly out of place." By coincidence, Ms. Cook's observation of late-17th-century English cottages applies to the Forest House, whose style appears borrowed but is actually the brainchild of Roger Hoffman, a former mathematician.

"When I started building houses," says the self-taught architect, "I made them up based on childhood fantasies." The garden is reminiscent of an English cottage garden, described in *Visions of Paradise* (Stewart, Tabori & Chang, 1985) as "a place where flowers of assorted sizes, shapes and colors spill over walls and paths . . . planting is haphazard, cultivation is minimal . . . and the only set feature is a path that leads from the gate to the front door."

The Hoffman and Warren garden looks as if it's been growing here for centuries. Vines and creepers climb the outside wall, softening its stucco-and-timber construction. Perennials such as day lilies, foxgloves, tulips and a myriad of roses grow so profusely they can barely contain themselves within the confines of the picket fence. Lilacs and columbine bloom late into the season. Beyond this unpretentious plot are the 30 acres of apple orchards, vineyards and forests that surround the cottage in a cloak of green and provided natural materials from which to construct the house.

Leading directly into the living room *(see floor plans, below)* is a cobblestone walkway lined with fragrant flowers. Although you'd expect a house like this to have small, dark rooms, the interior is open, spacious and cozy. Just as the garden defies organization, the interior of the Forest House is not strictly divided into many rooms. (In fact, Mr. Hoffman and Mr. Warren avoid pinning names to any of the spaces.) Twenty-four-inch-thick walls and a seven-foot six-inch ceiling create a sense of intimacy, and proportions are pleasing to the eye. Despite their simplicity, the sleeping areas have all the modern amenities. The second-floor bedroom is equipped with the latest electronic equipment and joins a sunny office/den. The third-story bedroom has a hidden balcony "where you can check the weather and see if you want to go back to bed or not."►





Opposite: **Mr. Hoffman believes that "efficiency and calculated imperfection make a beautiful form." In this case, sound construction, the use of native materials and the irregular way in which they are applied all contribute to the cottage's charm. Even the garden captures a romantic style, with its carefree planting of perennials.**

AMERICAN-BORN COTSWOLD COTTAGE





The living room exudes old-world comfort with its collection of antique European furniture. The Swedish trunk is filled with toys, trinkets and other treasures that the owners bring out for guests. "Rooms like this are meant for us—and for friends, animals and flowers," explains Mr. Warren.►

AMERICAN-BORN COTSWOLD COTTAGE

Hoffman and Warren's cottage expresses their belief that home should be the essence of personal style

If you stumbled on the Forest House, you might think you'd entered a movie set. However the house is more than just a Hollywood facade—it's a magical experience: Nothing artificial or technological here, no trappings to remind you of modern life. It has a rustic simplicity that's both soothing and stimulating. Indeed, it's a place where tensions dissolve and creativity blooms.

Overcome by an energy likened to being in love, guests from the city find themselves weeding the garden for fun—or therapy. Others feel transported to a mythical place where there are no proprieties.

The Forest House also promotes artistic growth and experimentation. Not only did the owners develop many unique construction methods while building the Forest House, they explored new ways of decorating that would not really be considered conventional. For example, Mr. Hoffman and Mr. Warren discovered the color for the exterior in the refrigerator—a piece of Jarlsberg cheese, which they matched at the paint store. As for the interior, they found the color of a paper bag to be their choice for the oak-plank floors. To achieve weathered-looking woodwork they devised a stain homemade of tobacco juice, ammonia and beer. This hands-on approach also applies to their current project in Dallas. Even though they've hired specialized craftsmen, the owners insist on tending to details themselves to ensure the quality of the design.

Now that the Forest House is finished, Mr. Hoffman and Mr. Warren are inspired to do more buildings. The grounds show other examples of their efforts—a gazebo and several barns for their animals. The cottage is a "hobby house" where the owners try on ideas, create new forms or change something they don't like. "Once you build something," they say, "you always know you can do better." They even built some of the furniture—cupboards here and there, a table, a twig bench for the arbor—relying on the same natural instinct that guided the construction of the cottage.

Mr. Hoffman and Mr. Warren also enjoy furnishing the house with antiques. Discovered on "junking" trips to Europe, many of the quirkier pieces inspire a curiosity that is almost childlike.

Antique European hardware is also collected and used throughout the house because it, too, is full of fantasy. In addition, the hardware has a promotional function. When they visit businessmen to propose a project, Mr. Hoffman and Mr. Warren bring a latch or other vintage piece as tangible evidence of their design sensibility.

Although the Forest House looks like something from another age, the owners feel their design couldn't be more timely. "More and more people are looking for personal houses," explains Mr. Warren. "Driving by houses in cities like Dallas, where our current site is, it seems people are trying to put a little romance into their homes." The Forest House is one solution that settles into our hearts like an English cottage into its setting—"as naturally," Olive Cook writes, "as a yellowhammer's nest into a hedgebank."■





LYDIA CUTTER

Top: **French Cognac table and chairs furnish the eating room.** *Above:* **Third-floor bedroom is tucked under a gable roof.** *Opposite:* **Pottery nests in a cupboard.**

Editor JODY THOMPSON-KENNEDY
Photographer LILO RAYMOND

FOR MORE DETAILS SEE PRODUCT INFORMATION





SHORTCUTS TO ENGLISH STYLE

A tiny one-bedroom rental transformed with color, collections and imagination



Tartuffe, an English setter, inspired many of Paula Perlini's collections as well as the portrait *(opposite)* by Robert Warshaw. Her 12-by-24-foot living room/dining room/study belies its modest size because of the abundance of ingeniously arranged seating. "I like pull-up chairs and ottomans that can move with the conversation, rather than fixed seating," says Ms. Perlini. ►

SHORTCUTS TO ENGLISH STYLE

"Since I don't have a fireplace, my screen and collections become the room's focal point"

When Paula Perlini, a Cincinnati decorator, began working for designer Mark Hampton, she thought it would be only for a summer. The two clicked so well that she ended up joining Mr. Hampton's firm. That was seven years ago, and since moving to New York her most challenging job has proved to be her own tiny, one-bedroom rental: a classic white box that had to be transformed on a working woman's budget.

"I didn't want to put money into proper moldings or into fixing up the walls. So I just painted right over all the bubbles and cracks," says the rule-breaking Ms. Perlini. However, the striated green (a coat of lettuce green combed over yellow green, then glazed) helps camouflage a host of blemishes. Since the room was far from grand, she mirrored the wall behind the dining table *(below)* to expand the space. And to maximize the light—without drawing attention to the lackluster views—she shaded the windows with reflective aluminum blinds and mirrored the reveals. "I even mirrored the area below the sill and put an uplight there to add a glow at night," says Ms. Perlini. Her curtains are hung from gold-painted rods placed close to the ceiling "to make the windows seem bigger" and they're cleverly notched to bridge an architectural jut in the walls. Edged with a three-colored silk trim, they're made of a linen fabric "that it took a year and a half to decide on. I think it's always so much harder to decorate for yourself," she says.►





Above: **The skirted table expands to seat 10 for dinner.** *Right:* **Lit from below is a collection of scent bottles and dogs, set against an inherited Coromandel screen. The Chinese stands were bought for $60 and *faux* finished.**



SHORTCUTS TO ENGLISH STYLE

"I'd always wanted a place to sit and pamper myself, so I turned an old Parsons table into a vanity by adding a shirred skirt"

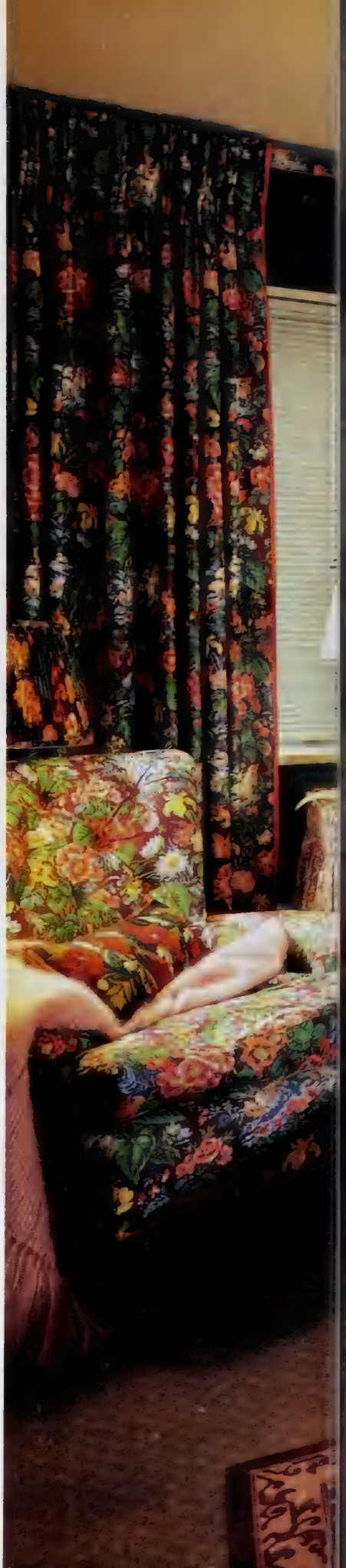
For personal style to be truly personal, a room has to grow, stretch and evolve with every new phase of our thinking. "I'm always getting new ideas from watching Mark," says Paula Perlini. Yet her penchant for change is something she's managed to exercise without buying new furniture. "I play with fabric," she says. Her Haitian cotton sofa, which like most of her furniture came with her from Cincinnati, has had two slipcovers—a beige floral and the current, bright poppy-patterned one. Her little slipper chair once sported contemporary boxy legs that she "thought were the cat's meow 10 years ago." Now it has a new silhouette with a full-skirted slipcover.

Even her bedroom vanity is recycled. A plain Parsons table with screw-on legs, it once stood behind a sofa in her library. "I'd always longed for a dressing table, so I decided to convert a table I didn't need," she says. "I made it over with a shirred skirt attached with Velcro." The vanity's bench, needlepointed by her grandmother, once sat before the family piano. The tiny needlepoint rug, stitched by her mother, is another heirloom. Even the armchair has a family significance. Dubbed the "Kate Hampton" chair, it was first made for Mark Hampton's daughter, who also happens to be Ms. Perlini's niece.



The personal treasures that fill every corner of the apartment are also always changing. "If I move on to a new collection like brilliantly colored scent bottles *(previous page),* I put the old one away. But it's never forgotten. I love taking everything out to set special party tables," says Ms. Perlini. Some elements, like her dog collections, are constants. "I'm so easy to give presents to. As long as it's a dog, I love it," she says. (Dogs, though hard to spot, are part of the curtain and chair print in her bedroom.)

The blue-rimmed, butterfly-decorated, English Spode plates in her kitchen are another collection amassed as birthday and Christmas gifts. Mixed in with it are small, inexpensive prints from Pier One that she "liked and just framed up" plus a porcelain horse's head that once hung outside a French butcher shop. The Corian-topped pine cabinet is another leftover from her Cincinnati town house, a lucky fit in a kitchen that's so narrow you can stand in the center and touch both walls. A green-dotted wallpaper pays tribute to the color that dominates the rest of the apartment. Botanical prints, crystal lamps, M. H. Stockroom, Ltd.; antique chintz quilt, Dorothy and Abby Brooks; vanity accessories, John Rosselli, Ltd.; throw, James Gould Textiles.■



Above: **Only two-outstretched-arms wide, the kitchen is decorated with Spode plates.** *Right:* **Reflected in the vanity mirror is a memento board made with felt and ribbons and filled with letters and photos.**

Editor ALLISON PERCIVAL
Photographer WILLIAM P. STEELE



INDULGE-YOURSELF BATHS



With their steaming tubs, spaciousness and abundance of light, the rooms shown here and on the following pages are truly pleasure baths. As interior designer and builder Beverly Ellsley puts it, "Bathrooms are not strictly utilitarian anymore. They are places to indulge yourself or even entertain friends." She should know. For two years, she and her husband, Bob, have enjoyed a master bath *(above and right)* cum solarium exercise room *(next page)* that was added to their Westport, Conn., log house, a former hunting lodge. Pine cabinets, cream-colored walls and plenty of windows and skylights maximize the light while keeping the home's country flavor. With a flip of a switch the glow from the fireplace washes over bathers in the six-seater whirlpool.

If time doesn't permit this luxury, two shower heads are better than one for quick double-bathing. Meridian™ Spa bathtub and Lumiere™ collection toilet, bidet and sinks are all from Jacuzzi Whirlpool Bath. Shower and floor tile are from Parma Tile and Maxsam Inc. Faucets and towel bars from Broadway Collection; sliding glass doors, Morgan Products Ltd.; fireplace, Majestic; recessed lighting, Halo Lighting; skylights, Kenergy.►

Above: **A specialized shelf over the sink brings the lighting closer.**
Opposite: **Ceramic tile has the look of granite.**





The luxurious side of a rustic house whose master suite pampers all the senses

INDULGE-YOURSELF BATHS

Proof that an exercise room needn't be all work and no play: this is as suitable for entertaining as it is for keeping fit

For the Ellsleys, time spent at home is often a luxury. What better way to treat themselves than in a solarium/exercise room *(right)* where indulgences are not only welcome but necessary for unwinding. The room is designed so the owners can work out and enjoy a light breakfast overlooking the garden. With the swimming pool outside and the whirlpool bath inside, refreshment is always guaranteed.

The solarium is also geared to entertaining. The Ellsleys just clear out the wicker and tuck the exercise equipment behind a screen. Then the room's best features—a 17-foot-tall timbered ceiling, diamond-patterned floor and huge expanse of windows—can truly be appreciated.

What about rooms of less architectural distinction? One approach is illustrated in the bathroom decorated by David Salomon at last year's Southampton Designer Show House *(next page)*. Like the other participants, Mr. Salomon strove to keep the Victorian spirit of the house. Instead of replacing the time-worn fixtures, he dressed the old porcelain tub and sink in ruffled skirts that are shirred four times for extra voluptuousness and attached to the fixtures with Velcro. The same fabric—a reproduction of an early-19th-century chintz by Quadrille—covers the walls and has been purposely reproduced in the painting by Christian White. Antiques accumulated on the tables give the room an aura of age and provide diversion for a guest who might be seated in front of the English rococo mirror. "This is much more than a bathroom," explains Mr. Salomon. "It is a room to live in."►

Photographer JOE STANDART



Right: **Keeping fit is a pleasure when you can exercise in a room flooded with sunlight and fresh breezes. French doors from Morgan Products Ltd. are topped with a half-round window from Awsco.**

ON THE FOLLOWING PAGE

Besides the generous use of chintz, antique fabrics behind the tub and draping the dressing table romanticize this bathroom designed by David Salomon. A Korean altar table is used to catch the overflow of personal possessions that have accumulated on the dressing table. Some other suggestions: durable sisal matting instead of woven rugs to resist mildew; paintings and favorite collections to improve the scenery; a lamp over the bathtub for reading. Antiques from Kentshire Galleries, Ltd. include the spindle vanity chair. Sisal carpet and linen area rug are from Stark Carpet.

Photographer LILO RAYMOND







INDULGE-YOURSELF BATHS

Patterned floors and painted effects are the visual rewards of these glorious baths

Bathrooms are usually decorated to complement the adjoining rooms, as in this design by Ann Holden and Ann Dupuy *(below)*. The charcoal gray American Olean tile is highly appealing on its own, but because the adjacent bedroom (see HB, October '85) is all white, the color has even more impact. Contrasting white tiles in a diagonal grid pattern serve to expand and dramatize the space, including the often-overlooked shower stall.

The floor pattern shown on the opposite page is just as graphic. Recreated in the bathroom of Howard Kaplan's country house in Connecticut, this tile treatment was popular in French bistros around 1910. Because Mr. Kaplan loves to eat, relax and entertain from the tub or whirlpool (not shown), "cramming these facilities into a smaller room would have eliminated the pleasure of this indulgence," explains Mr. Kaplan's associate, David Kyner. For privacy, the toilet is hidden in its own room.

French antique fixtures also capture romance. Dramatically framed by an arch, the 1820 copper tub is so deep the water comes above the shoulders. (It was even more of a luxury in the 1800s because it had to be filled by hand.) The Parisian brass faucets and shower ring came almost 100 years later with the invention of modern plumbing. Similar fixtures and French bath accessories (including the embroidered hand towels) can be found at Howard Kaplan Antiques. White towels are from Ad Hoc Softwares.►

Below: **Reflected in the mirror, a window over the sink offers a sunny view.** ***Opposite:*** ***Faux*** **marble walls echo the color of the fixtures. Trompe l'oeil wreaths crown the arch.**



RUSSELL MACMASTERS



TOM YEE



INDULGE-YOURSELF BATHS

A solarium in the sky and a richly textured room reflect connoisseurs of luxury



PETER BOSCH

Since the bathroom is the most self-indulgent room in the house, it's the ultimate place to express your personal style. Pamela Scurry, owner of The Wicker Garden in New York City, always loved Victorian conservatories, but the only place she could build one was on the roof of her penthouse apartment. This also presented the opportunity to expand a narrow corridor bathroom. Borrowing ideas from the Cooper-Hewitt Museum in New York City, San Francisco Conservatory and London's famed Crystal Palace, she created a greenhouse bathroom replete with antique wicker, gaslight fixtures, a tank toilet and whirlpool *(right)*. The only bit of Victoriana she didn't have to add was the stained-glass window, original to the apartment.

Decorators invited to participate in a show house have this creative freedom, too. Using opulent materials, David Lyon designed this sophisticated, uncluttered bathroom *(above)* for the Mansions and Millionaires Inc. Designers' Showcase. Instead of tile, a rich-toned marble paves the floor and tub surround. To make bathing more intimate, the ceiling above the tub was lowered several feet and outfitted with lights. ■



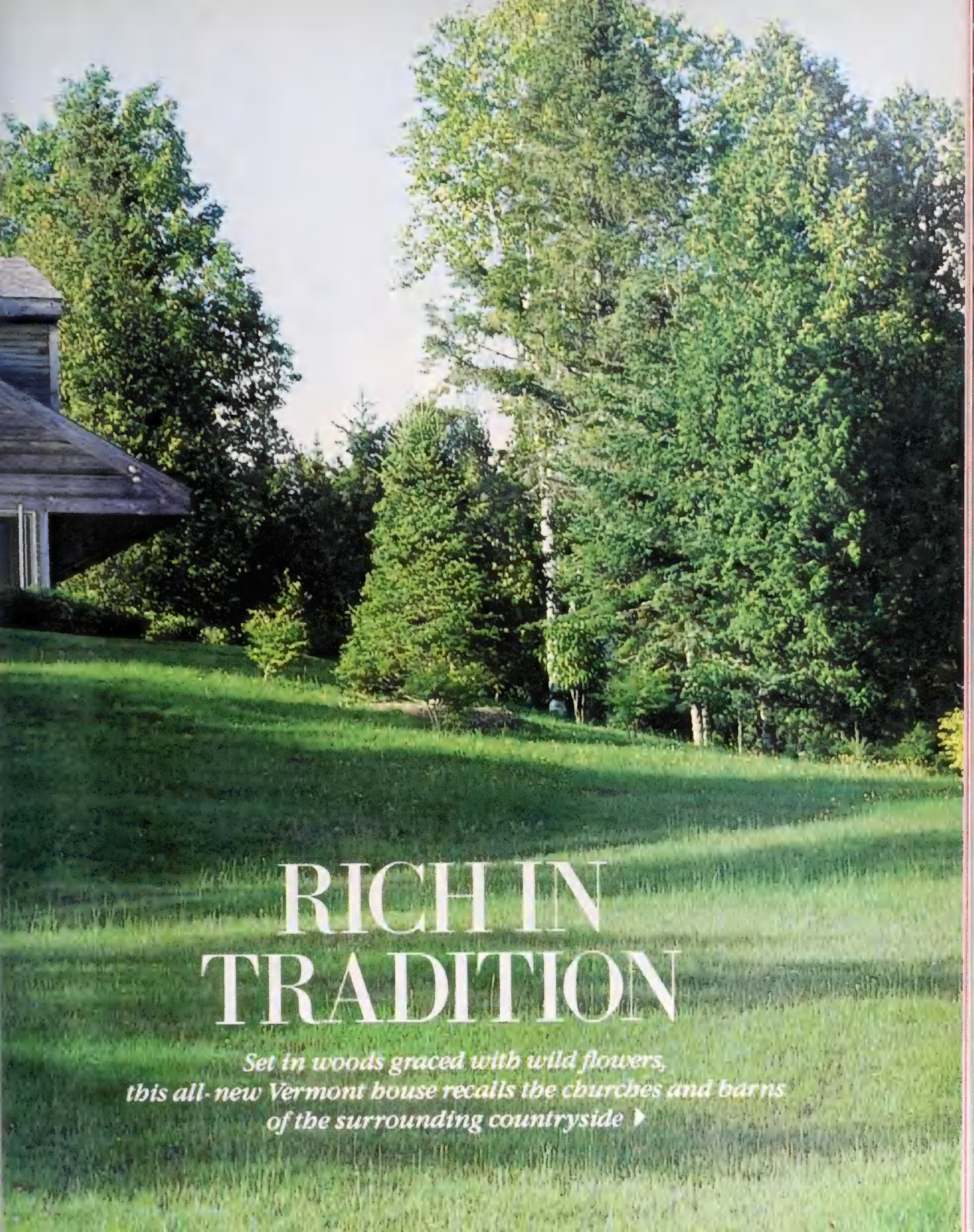
TOM YEE

Above: **The mirror adds a simple ornament to David Lyon's bathroom.**
Right: **The pattern on the walls of Pamela Scurry's bath is actually strips of wallpaper that have been "appliquéd" to the surface.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION







RICH IN TRADITION

Set in woods graced with wild flowers, this all-new Vermont house recalls the churches and barns of the surrounding countryside ▸



RICH IN VERMONT TRADITION



Sliding glass doors, circular windows and skylights flood the house with sunlight

Drawn back to this remote community in the Northeast Kingdom of Vermont by childhood summer-camp memories, the owners looked forward to sharing the area's peace and beauty with family and friends. When they bought the land they felt that the site should be a strong influence on the design of the house. "But it was so wooded," the wife explains, "that we didn't know exactly what the views would be."

Discouraged by several architects who refused to travel so far to see the site, they were delighted when Jane Siris and Peter Coombs insisted on visiting the land before taking on the design. Consequently the architectural partners spent a weekend carefully checking the light and views at all times of day.

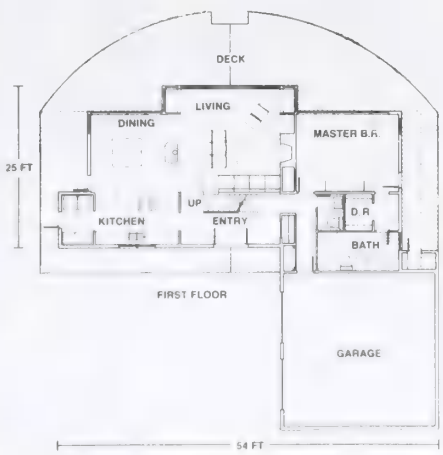
Once acquainted with the site, the architects organized the main rooms along the crest of the hill, orienting them to the view of the lake. "We deliberately kept the mass of the house low," Jane Siris says, "because we didn't want to overwhelm the small houses that dot the landscape." The nave-shaped two-story living room is open to the kitchen and the dining area; a family room is set above a staircase. This wide-open area serves the family's informal vacation life—time they set apart to be together with weekend guests.

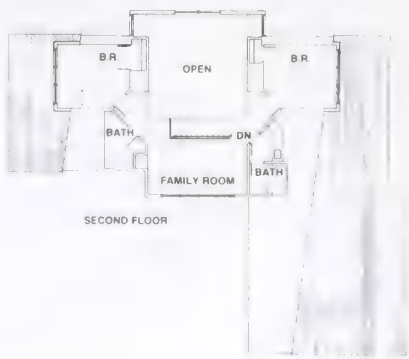
Each of the three bedrooms has its own bath, so within the 2,500 square feet of living space there's ample room for family and guests. "We believe that by working with Siris/Coombs we will save money in the long run," the owner says, "because we got exactly the house we wanted and therefore won't have the expense of changing it later on."■

— SUSAN ZEVON

Photographer JOHN HALL

FOR MORE DETAILS, SEE PRODUCT INFORMATION





LET YOUR PERSONAL STYLE SHINE! HERE, DETAILS FROM CREATIVE TALENTS IN THIS ISSUE



MICHAEL DUNNE

LOOK EASTWARD FOR A SUBTLE INFLUENCE on '80s decorating, as in this corner of Sophie Canovas's Paris living room *(above and page 48)*. Two Oriental paintings on glass, known as a duo *fixé sur verre*, keep company with an exotic carved, painted bird in an antique cage. Chinese porcelain fruits are set on a tablecloth made from Indian-inspired print fabric. Elsewhere in Ms. Canovas's home, paisley wallcovering and shawls hint at the East. Connoisseurs will recognize the Eastern details in porcelains as well as in the two botanicals hung over the sofa.



VERY PERSONAL PLACES inevitably include unexpected accessories, such as this curved Venetian mirror glimpsed in a marble bathroom *(left and page 84)*. You would expect to see it in an entry hall or living room, but today style-setters are purposely choosing accessories not traditionally considered for the bathroom. Mirror frames may be elaborately carved, even gilded, or be specialty items like the fan-shaped one *(page 80)*. Shelves, lamps, pictures and seating are all likely choices to establish individuality. As you travel back roads and prowl out-of-the-way shops this summer, watch for such objects of decorative appeal. And don't forget the family attic. Taste in furnishings often skips a generation—you just may find a treasure trove of pieces you want to adopt.

DID YOU SEE THE LACY EDGING on Patricia Foley's shelves *(below right and page 54)*? This touch that enhances her teapot collection is actually some of her old linens, usefully displayed. They can be hand towels, tea towels, pillow shams, even handkerchiefs. We also like to stitch these linens with their embroidery and borders into curtains for tiny windows or glass doors, or to make little pillows for bed or chaise. See these in "Best Small House '86," March issue.

To achieve the same look for shelves but spare your more fragile linens, you can use French paper-lace shelf edging (you may have seen it on trips abroad), now available in this country. Ideal for the linen closet or kitchen shelves, it comes in embossed white with a scalloped border; a box of 24 strips, 39 by 1¾ inches is $6 plus $2.75 shipping. To order these or a catalog of paper doilies, write: Wolfman-Gold & Good Company, Dept. HB, 484 Broome St., NYC 10013.



TOM McCAVERA

REMEMBER THE LEOPARD SKIN RUGS and throws you saw in reruns of 1930s movies? Well, animal prints are favorite pets once again. This leopard-printed pillow is on a sofa in museum director Lisa Taylor's home *(above and page 61)*. Whether they're the real animal skins found in antiques shops or very *faux* like the painted zebra floorcloth on our June '86 cover, these "wild" prints contrast handsomely with flowery chintz or sleek contemporary furnishings. Use fabric on throw pillows or bolsters or be bold and line an entire niche or closet. Because in this case less is usually more, you might simply needlepoint your own pillow, chair seat or footstool in leopard, tiger or zebra. Local shops might have kits or make up designs, or write: Woolworks, Inc., Dept. HB, 838 Madison Ave., NYC 10021.■



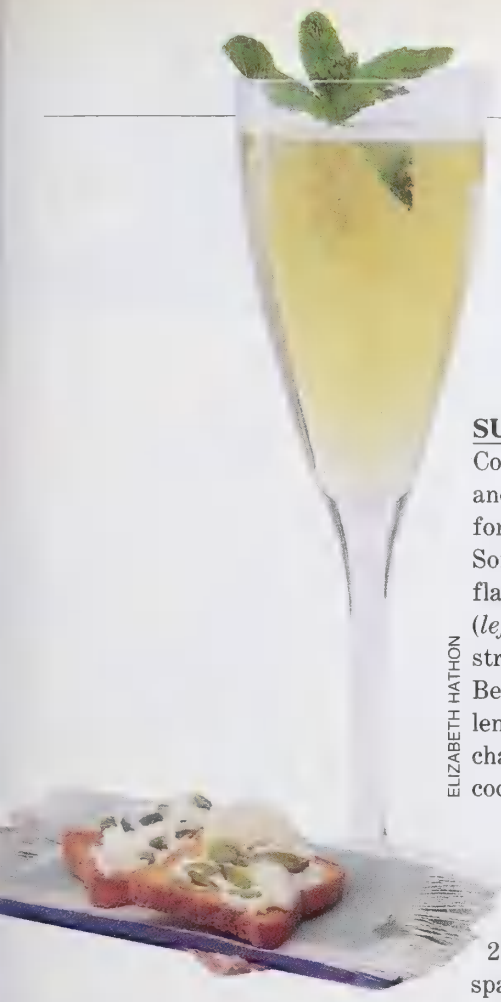
LIZZIE HIMMEL

—PHYLLIS BARTLETT

ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE

GREAT TASTES



ELIZABETH HATHON

SUMMER SPARKLERS
Combine liqueurs, fruit purées and juices with champagne for aperitifs with pizzazz. Some of our favorite flavorings: green Chartreuse (*left*), Pear William and strawberry liqueur. Or try a Bellini (fresh peach purée, lemon juice, sugar and champagne) or the following cocktail inspired by one served at Jamin in Paris: In each glass combine 2 teaspoons framboise, 1-1/2 teaspoons gin and 2 tablespoons orange juice; sparkle with champagne.



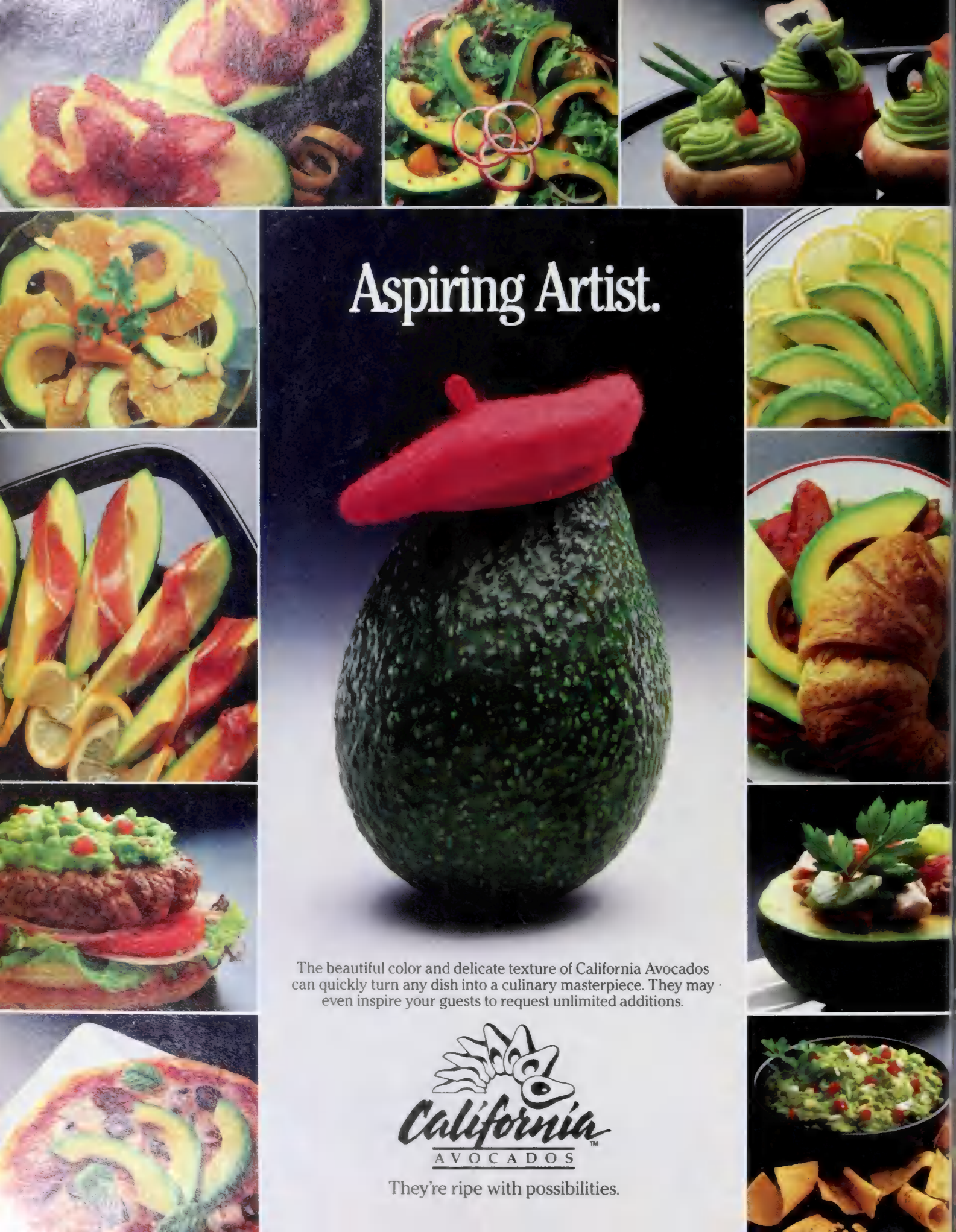
RANDY O'ROURKE

NATURAL SETTING This lush buffet table of rich greens and pale corals suggests a fresh, easy way to decorate for a special party. Plates from Wolfman-Gold & Good Company nestle among hydrangea blossoms, sprays of eucalyptus, roses and mounds of green tomatoes, all loosely arranged by floral designer Sura Kayla to create the most appetizing environment. Sura Kayla Design, 115 W. 28th St., NYC 10001; (212) 714-2216.

CHEERS FOR CHOCOLATE!
New temptations for chocoholics: C'est Mousse, fabulously rich, preservative-free mousse in five distinctive chocolate flavors (scoop into parfait glasses for an instant summer dessert); DiCamillo Bakery's Volare Di Cioccolata (we love these crunchy, not-too-sweet cookies with coffee ice cream); and Marie Brizard's new chocolate liqueur (stir into a glass of cold milk for the best "chocolate milk" imaginable).

CLAY TIME
Perfect for alfresco parties, this festive red, white and blue earthenware platter is one of a range of pieces by artist Terry Siebert. Each is glazed, hand-painted and fired; most are one-of-a-kind designs. The 11-by-15-inch platter (about $130), vases, bowls and pitchers all are durable and dishwasher-safe. Ms. Siebert's work is at The Works Gallery in Philadelphia; Ten Arrow Gallery/Shop in Cambridge, Mass; and Lawrence Gallery in Portland, Oreg. ■





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SUMMER LIGHT



MICHAEL SKOTT

Show-off dishes from two noted New York chefs take advantage of the best produce, fish and seafood the season has to offer►

SUMMER LIGHT







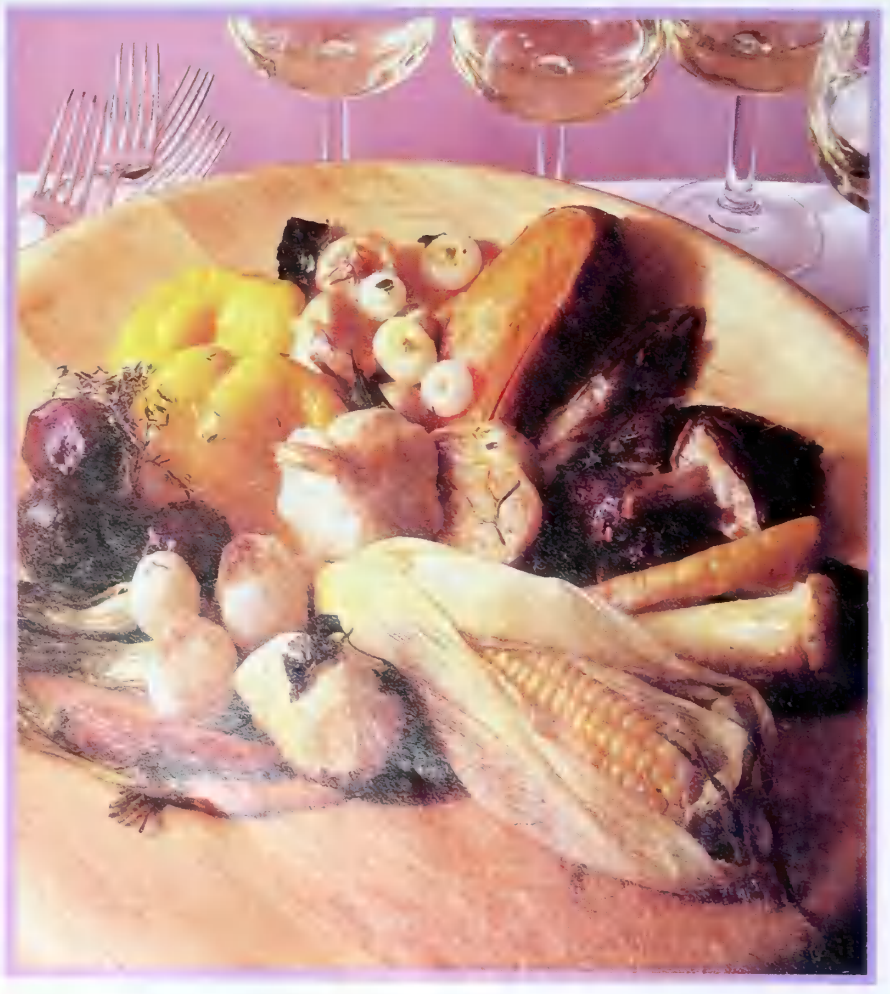


Chilled beet and cucumber soup–a variation on borscht—pairs with warm mushroom turnovers *(above left)*; corn cakes with caviar and crème fraîche *(above right)* to serve as a first course or hors d'oeuvre; red snapper with red "pesto" and grilled vegetables *(left)*; zucchini and sea scallop flan *(opposite)* topped with red pepper marmalade, a medley of red peppers, tomatoes, onions, garlic, vinegar and sugar. Anne Rosenzweig, chef at Arcadia *(above)*.



Vegetable purées and pestos plus a variety of fresh herbs add color and flavor to summer fare without adding richness ▸





SUMMER LIGHT

For easy summer eating try seafood salads, grilled vegetables and an eggplant terrine

In summer, perhaps more than any other time of year, we hunger for foods that are light and easy to digest yet bursting with seasonal flavors. As is nature's way, this craving coincides with a time when the selection of peak-of-perfection vegetables and seafood is profuse. Here, two noted New York chefs utilize the season's offerings in creations that exemplify the best in warm-weather eating for occasions that call for something beyond barbecued shish kebabs.

Many of the dishes, like the roasted vegetables *(bottom left)*, are quite carefree: Wrap fresh herbs, sweet butter and just-picked produce in foil and roast in the oven or bury in hot coals. Some dishes may be served at any temperature—a plus for party giving—and all may be prepared at least partially in advance.

Although David Bouley, chef and owner of Bouley's, serves his lobster salad *(previous page)* nearly year-round, he finds it particularly well-suited to summer when lobsters are at their finest—and less pricey. Tossed with tiny rounds of avocado, tomato, tart apple and a luminous crème fraîche-based sauce, this makes an elegant first or main course. For the ultimate tuna salad *(above left)*, Mr. Bouley abandons any notion of pickle relish or diced celery. Instead, a tangy pan sauce of lime juice, soy sauce and shallots is the perfect foil for the fresh rich fish, guaranteed to arouse even the most jaded summer palates.

The zucchini-wrapped shrimp *(opposite, above)* cooks in minutes. Mr. Bouley serves

Mixed salad greens and fresh tuna steaks are dressed with a quick sauce of soy, lime juice and shallots *(above left)*. Serve roasted vegetables (wrap in foil with fresh herbs and bury in hot coals) as a side dish or as a meal in itself *(left)* accompanied by bread, cheese and wine.

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it with an ethereal thyme sauce, a scattering of salmon roe and a mélange of seasonal vegetables.

This chef's eggplant terrine *(below right)* —perfect for picnics or a poolside lunch—captures the robust flavors of Provence with such ingredients as eggplant, red peppers, garlic and herbs.

Like David Bouley, Anne Rosenzweig, chef at New York's Arcadia, creates summer dishes *(following pages)* that pique the senses. Her beet and cucumber soup, for example—a variation on borscht—is enhanced by including buttermilk, which adds a refreshing yogurtlike tang. Ms. Rosenzweig serves this soup cold with warm mushroom-radish turnovers for an alerting contrast in temperature and texture.

This chef's pesto—a tangy, fire-engine-red mixture of roasted red peppers, tomatoes, garlic, almonds, herbs and spices—is served instead of a sauce as a topping for red snapper. (It's also sublime as a dip for cold shellfish.) Serve the snapper with grilled summer vegetables for a light yet full-flavored meal.

And what to do with that infinite supply of end-of-summer zucchini? Use paper-thin strips to line ramekins, then fill with a silken mixture of puréed sea scallops, cream and eggs. Serve warm topped with red pepper marmalade as a first course for a truly special party.

In her fresh corn cakes with caviar, Ms. Rosenzweig combines the ordinary with the extraordinary for one of the most addictive dishes ever. You can serve it as a first course or as an hors d'oeuvre accompanied by chilled brut Champagne or sparkling wine.■ —SARAH BELK





Zucchini-wrapped shrimp—grilled, broiled or sautéed—is set off by a light thyme sauce *(above right)* and salmon roe. David Bouley *(below)*, chef and owner of Bouley's, tastes wines to pair up with his eggplant and goat cheese terrine with fresh basil sauce *(right)*.



CHRIS BAKER

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

Wine Bargain of the Month



Many wine estates in France and Italy, including some very famous ones, produce a small amount of a basic red and white wine as their everyday "house wines." Traditionally these are just for the estate owners, but for several years now Bruno Prats of Château Cos d'Estournel in Bordeaux has offered his pleasant house wines to the public. The current white, labeled Maître d'Estournel Bordeaux Blanc, is not only delicious, it's also a great summer value at only $5. The wine is a blend of Sauvignon Blanc and Semillon. It has a lovely, fruity aroma, a vibrant freshness and a crisp dryness that make it excellent served with cold pasta and vegetable salads or grilled fish.

WHITE BURGUNDY: MACON TO MONTRACHET

Every field has its classic, the standard by which everything else is measured. In dry white wines, it's white Burgundy, which is made from the Chardonnay grape grown in France's famed Burgundy region. Don't let the sometimes confusing Burgundian labels keep you from sampling some of the marvelous bottlings available. Most white Burgundies belong to three main groups, each with a characteristic style.

● *Mâcon:* This large area produces pale-straw, fruity, crisp, straightforward whites that are meant to be consumed young and which complement a wide variety of foods. Pouilly-Fuissé is the best known (about $15), but St.-Véran is a better value, as is Mâcon labeled with a village name, such as Mâcon-Lugny and Mâcon-Viré (about $6).

● *Chablis:* This northernmost Burgundian district is famous for its bone-dry, crisply acidic wines that are perfect with seafood, especially oysters. *Premier cru* and *grand cru* Chablis from certain vineyards are the best bottlings, and have an extra dimension of nutty flavor. They can age for several years ($10 to $16).

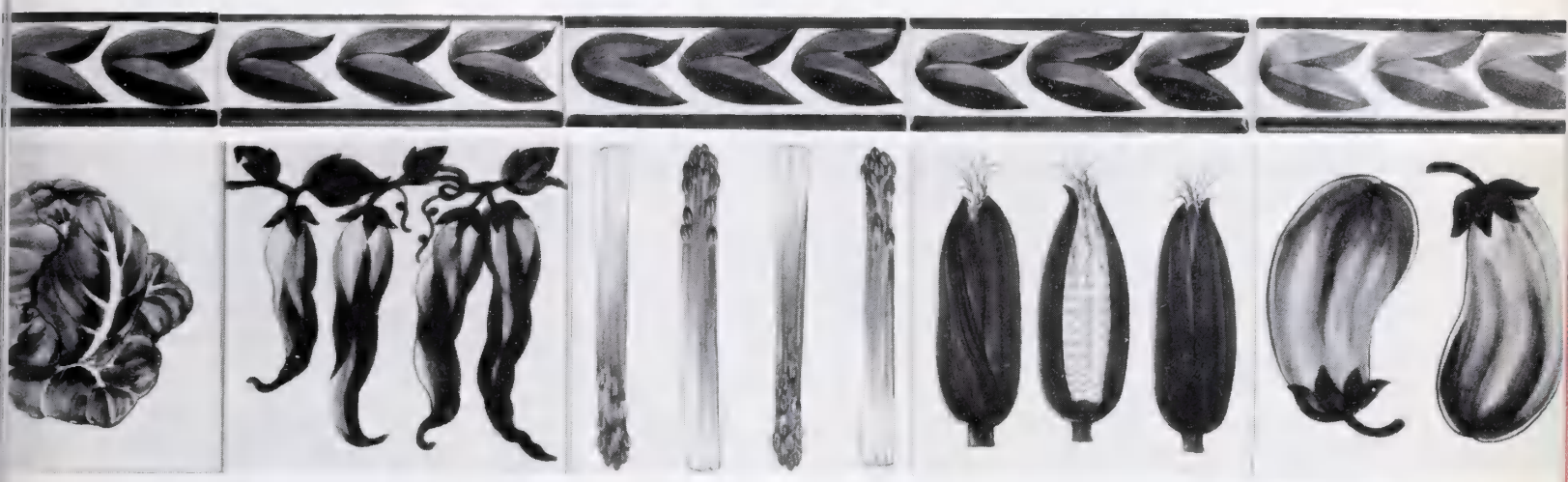
● *Côte de Beaune:* The southern part of Burgundy's Côte d'Or produces the most-prized white Burgundies ($15 and up). The characteristic Chardonnay richness is enhanced by aging in oak barrels for an even deeper, more flavorful wine of texture and substance. Most wines come from the villages of Meursault, Puligny-Montrachet and Chassagne-Montrachet; some are labeled with the specific vineyard. Bottlings from tiny Le Montrachet are rarities ($75 plus), but others, such as Meursault Les Perrières, offer rich white Burgundy at about $25. All can age several years and are superb with fish such as sole or lobster. Joseph Drouhin, Louis Jadot and Louis Latour are reliable shippers. With the exception of the lighter 1984, vintages from 1981 on have been excellent.

WINE CALORIES

Diet-conscious wine lovers often ask us which type of wines are lowest in calories. The truth is, surprisingly, that most wines, red and white, have about the same caloric content: 105 to 110 calories per five-ounce serving—about the same number as two slices of enriched white bread. This means that Champagne, fine red Bordeaux, Beaujolais, California jug white or fruity Chenin Blanc are equally low in calories. Why? Because it is the alcohol in wine that contributes the majority of the calories, and most dry wines have about the same amount—11 to 14 percent. What's more, the low alcohol (9 to 11 percent) in slightly sweet whites, such as German Rieslings, compensates for the fractional amount of sugar. However, a rich dessert wine, such as Sauternes, is about 160 calories per five-ounce glass. That makes a glass of dry wine a permissible and welcome addition to all but the most spartan diets. ■

KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



ELIZABETH HATHON

KITCHEN GARDEN

Six-inch-square glazed ceramic wall tiles from Country Floors, Inc. add a decorative touch to any kitchen. Over 15 charming hand-painted vegetables are available. *Above:* "Modern Culinarios" tiles are $12.50 each; leaf border-tile, $6 each.

THE UNSTICKABLES

Du Pont has just introduced SilverStone® SUPRA, an improved nonstick finish that promises to be twice as abuse-resistant as the older version. Look for it on your favorite new cookware and portable electric products.

QUICK SHAKE

Here's a milk shake maker for calorie counters. Just add one inch of low-fat milk plus flavoring; in seconds the Donvier Shakemaker whips up a frothy shake. This compact electrical appliance from Nikkal Industries, Ltd. *(below)* is made of hard acrylic and retails for $45.



ELIZABETH HATHON



SUSAN FOSTER

TAKE IT FROM THE TOP

Speed Queen's Ultra-Mate™ large-capacity washer/dryer is a winning combination for those who don't have room for side by side machines. Its assets include a full-size washer that tilts out for top loading and an eye-level dryer on top. This laundry duo measures 79 inches high, 26 7/8 inches wide and 28 inches deep. It retails for under $1,200.

BIG ON MUFFINS

These days it seems the bigger the muffin the better. To satisfy hefty appetites, Chicago Metallic has introduced a Village Baker six-cup, Texas-size baking tin (about $20). It also offers a 24-cup mini-muffin tin ($15) for more delicate tastes. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

QUICK COOK

Try steamed salmon and an array of fresh herbs for a light, easy summer supper

No one feels like cooking elaborate meals during the dog days of August. The following menu is easy, yet elegant enough to serve to your most discriminating guests. Serve the salmon—steamed on a bed of fresh herbs—hot, room temperature or chilled, accompanied by a tangy red pepper sauce piqued with cayenne pepper. Orzo with wild mushrooms, a mixed salad redolent with fresh coriander and an apricot tart round out the meal. Serves 6. —MARTHA STEWART

STEAMED SALMON WITH FRESH HERBS AND RED PEPPER SAUCE

Red Pepper Sauce:

4 red bell peppers, seeded and chopped
4 plum tomatoes, peeled and chopped
2 shallots, peeled and minced
3 tablespoons butter
1 tablespoon walnut oil
2 tablespoons balsamic vinegar
1/2 teaspoon fresh thyme leaves (or substitute pinch dried thyme)
Pinch cayenne pepper
1/3 cup sour cream, room temperature
Salt, freshly ground black pepper to taste

Salmon:

6 6-ounce fresh salmon fillets, skin intact
1 bunch each fresh chervil, basil, mint and tarragon
Salt, freshly ground black pepper to taste

Make red pepper sauce: In large skillet sauté peppers, tomatoes and shallots in butter and walnut oil 5 minutes or until softened. Add vinegar and cook, stirring frequently, 10 to 12 minutes or until tender. Purée mixture in food processor until smooth. Season with fresh thyme and cayenne pepper. Stir in sour cream; add salt and pepper to taste. Makes about 2 cups sauce.

Cut fillets crosswise into 2-inch-wide pieces. Line Chinese bamboo steamer with chervil, basil and half the mint and tarragon. Arrange the fish in one layer on top of the herbs. (*Note:* Do not stack more than 3 steamer tiers at one time.)

Place steamer, covered, over 2 inches boiling water and steam fish 7 to 10 minutes or until opaque. Season with salt and pepper to taste; garnish with reserved herbs. Serve hot, warm or chilled with sauce.



ORZO WITH CHIVES AND WILD MUSHROOMS

2 cups orzo (small pasta resembling barley)
1/2 pound wild mushrooms (such as shiitake or oyster mushrooms), caps cut finely crosswise (save stems for soup or another use)
4 tablespoons unsalted butter
1/3 cup finely chopped fresh chives
Salt, freshly ground pepper
Freshly grated Parmesan cheese (optional)

Cook orzo according to package directions until al dente.

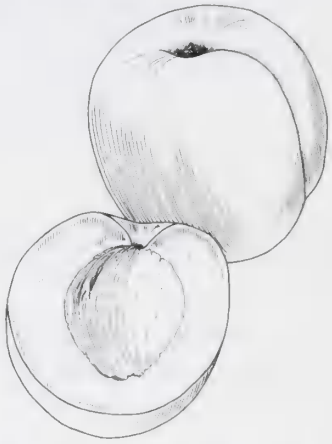
Sauté mushrooms in butter in large skillet until tender, about 3 minutes.

Add orzo and chopped chives to skillet, toss to combine and season with salt and pepper to taste. Sprinkle with Parmesan cheese, if desired, and serve hot.

FRESH GARDEN SALAD

2 tablespoons hazelnut oil
1/4 cup safflower oil
1/4 cup olive oil
1 tablespoon freshly squeezed lemon juice
1 tablespoon Dijon mustard
2 tablespoons heavy cream
2 to 4 tablespoons chopped fresh coriander
Salt, freshly ground pepper to taste
2 to 3 heads Bibb lettuce, washed, dried and torn into pieces
1 small head Oak Leaf or green-leaf lettuce, washed, dried and torn into pieces
1 small head Ruby lettuce, washed, dried and torn into pieces

In small bowl whisk first 9 ingredients. Makes about 3/4 cup dressing. In serving bowl combine salad greens. Add dressing and toss to coat when ready to serve.



NORMANDY-STYLE APRICOT TART

1 egg
1/3 cup sugar
1/4 cup flour
3/4 cup heavy cream
1/4 cup Cognac
8 small, fresh apricots, halved and pitted
1 blind-baked 9-inch tart shell

In medium bowl beat egg and sugar until thickened. Add flour and beat until smooth. Add cream and Cognac and beat until well blended.

Arrange apricots cut side down in tart shell. Pour custard mixture over fruit and bake in preheated 375° oven 30 to 35 minutes or until custard is set and golden. Serve warm or chilled.■

SUSAN FOSTER

SUMMER LIGHT

Continued from page 97

LOBSTER SALAD

- 6 lobsters, about 1-1/4 pounds each
- 2 tablespoons clam juice
- 1 tablespoon crème fraiche
- 2 teaspoons homemade mayonnaise
- 2 teaspoons sherry vinegar
- 1/2 avocado, pitted and peeled
- 1 small tomato, halved and seeded
- 1/2 tart green apple, peeled and cored
- Juice of 1 lemon
- 2 shiitake mushrooms, diced

☐ In large covered pot steam lobsters 7 to 8 minutes. Cool; remove claw and tail meat from shells; cut each tail into 5 medallions. Set aside.

☐ In bowl whisk clam juice, crème fraiche, mayonnaise, vinegar, salt and pepper to taste.

☐ Using a tiny (#6) melon baller, scoop out rounds of avocado, tomato and apple (or dice fruits). Toss with lemon juice.

☐ Divide sauce among 6 plates. Arrange claws and tail meat of one lobster on each plate, then place avocado, tomato, apple and mushroom around lobster. Garnish with chervil or parsley. Serves 6.

FRESH TUNA SALAD

Salad:

- 1-1/2 teaspoons sherry vinegar
- 1 teaspoon red wine vinegar
- 1/4 cup olive oil
- 1 head radicchio
- 3 cups assorted lettuces
- 1 tablespoon fresh herbs

Tuna:

- 2-1/4 pounds tuna, cut into 18 2-ounce pieces
- 1 tablespoon olive oil
- 1-1/2 teaspoons honey
- 2 tablespoons cider vinegar
- 2 tablespoons balsamic vinegar
- 4-1/2 teaspoons low-salt soy sauce
- 1 tablespoon chopped fresh herbs
- 1 tablespoon unsalted butter

☐ Make salad: In bowl whisk together vinegars, oil, salt and pepper to taste. Toss with salad greens and herbs and divide among 6 plates.

(Continued on page 102)

Pink Salmon



What turns a tempting salmon dish into "one of life's finer pleasures™?" GREY POUPON® Dijon Mustard, but of course! Of course you can spread it on a ham croissant sandwich, stir it into lentil soup, ladle it over Steak Diane too!

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Creamy Country Dijon Sauce
Combine ½ cup each Grey Poupon® Country Dijon Mustard and sour cream. Serve with salmon. 1 cup.

Grey Poupon®

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SUMMER LIGHT

Continued from page 101

☐ Season tuna with salt and pepper to taste. In large, heavy skillet over high heat, sauté tuna in 2 teaspoons olive oil 1-1/2 minutes per side or until just opaque, adding more oil if necessary. Place 3 pieces tuna on each plate with salad.

☐ Add honey to skillet and cook over high heat 15 seconds. Add vinegars and boil to reduce by half. Add soy sauce and herbs. Off heat, whisk in butter. Pour dressing over tuna and salad. Serves 6.

ROASTED VEGETABLES

- 1 dozen each baby beets, carrots, turnips, boiling onions, shallots and mushrooms
- 3 whole heads garlic, unpeeled
- 6 ears corn, silk removed, husk intact
- 4 yellow or red bell peppers, halved and seeded
- 3 small sweet potatoes
- 3 small celery roots, washed and trimmed
- 6 heads Belgian endive
- 3 to 6 parsnips, halved
- Olive oil
- Unsalted butter
- Salt, freshly ground black pepper to taste
- Fresh herbs, such as bay leaves, thyme, basil, marjoram, rosemary and chervil (use strongly scented herbs with strongly flavored vegetables, mild herbs with mild vegetables)

☐ Season vegetables with salt, pepper, olive oil, herbs and a few slivers of butter. Wrap each group of vegetables separately in foil, sealing tightly. Roast in preheated 300° oven (or covered outdoor grill), 1 hour or until tender. Let each diner peel his own vegetables as necessary. Serves 6 as a vegetable main course. *Note:* Squeeze garlic onto French bread and drizzle with olive oil, if desired.

SHRIMP WITH ZUCCHINI

- 24 large shrimp, shells removed and reserved
- 2 teaspoons chopped fresh thyme
- 1 tablespoon plus 2 teaspoons olive oil
- 1 large zucchini
- 2 sprigs fresh thyme
- 1 teaspoon creme fraiche
- 4 shiitake mushrooms, sliced
- 1 tablespoon unsalted butter
- 1 tablespoon chopped fresh tarragon
- 12 small white boiling onions, wrapped in foil and roasted 12 minutes in a preheated 450° oven, then peeled
- 18 sugar snap peas, blanched
- 24 asparagus tips, blanched 1 minute
- 1 ounce salmon roe, optional
- Fresh tarragon leaves to garnish

☐ In bowl toss shrimp with chopped thyme, 2 teaspoons olive oil, salt and pepper. With vegetable peeler, slice zucchini into 24 long strips. Wrap 1 strip around each shrimp; secure with toothpicks.

☐ Make sauce: In small saucepan simmer shrimp shells, thyme sprigs and 1/2 cup water 15 minutes. Strain into clean saucepan, then boil to reduce by half. Whisk in crème fraîche; keep warm.

☐ Prepare vegetables: In skillet over medium-high heat, sauté mushrooms in 2 teaspoons butter 3 to 4 minutes; set aside.

☐ In saucepan bring to boil 1 tablespoon water, remaining butter and 1 tablespoon chopped herbs. Add onions, peas, asparagus and mushrooms. Return to boil, toss and season with salt and pepper.

☐ In skillet over medium-high heat, cook shrimp in remaining olive oil 1-1/2 minutes per side. Remove toothpicks. Divide sauce among 6 plates. Arrange vegetables and 4 shrimp on each plate; garnish with salmon roe and herbs. Serves 6.

EGGPLANT TERRINE

- 1 11-ounce log (or more if necessary) goat cheese, halved lengthwise
- 4 eggs
- 2 tablespoons heavy cream
- 5 12-ounce eggplants, halved crosswise then sliced lengthwise 1/8-inch thick
- 3/4 cup olive oil
- 5 large red bell peppers, roasted, peeled and seeded
- 1-1/2 cups tightly packed basil leaves
- 1 large head garlic, roasted 5 minutes in preheated 450° oven, peeled
- 1 teaspoon unflavored gelatin
- 1 tablespoon cold chicken stock or water
- Basil vinaigrette *(recipe follows)*

☐ Line 5-by-9-inch loaf pan with plastic wrap. Lay cheese halves side by side curved side down along length of pan, adding additional cheese if needed to fill pan lengthwise.

☐ In bowl beat eggs and cream. Pour over cheese. Place pan in ovenproof dish; add boiling water to come halfway up side of loaf pan. Bake in preheated 275° oven 30 minutes or until firm. Remove from water, let stand 15 minutes. Chill 30 minutes.

☐ Fry eggplant: In skillet over medium-high heat, fry eggplant in 2 tablespoons olive oil until golden brown. Add more oil as necessary. Drain on paper towels.

☐ In food processor, process peppers to a rough purée. Transfer to bowl. In food processor, process basil and garlic until finely chopped; stir into pepper purée. In bowl soften gelatin in stock 5 minutes. Place in a larger bowl of hot water until gelatin melts. Stir into pepper mixture.

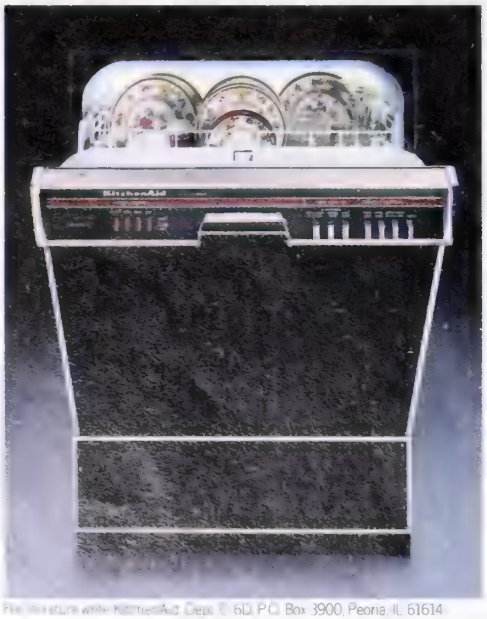
☐ Beginning with eggplant, layer eggplant and pepper purée over eggs and cheese. Cover and refrigerate 8 hours. Unmold, remove plastic wrap and cut into 3/4-inch slices. Serve with basil vinaigrette. Serves 8 to 10.

BASIL VINAIGRETTE

- 4 teaspoons red wine vinegar
- 1/4 cup olive oil
- 2 teaspoons crème fraiche
- 1/2 cup basil chiffonade
- Salt, freshly ground black pepper

☐ In food processor, process ingredients until basil is chopped and sauce is green. Strain, pressing hard to extract liquid. Season with salt and pepper. Serves 8.

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BEET AND CUCUMBER SOUP

- 2 pounds beets, washed and trimmed
- 4 large cucumbers, peeled, halved lengthwise and seeded
- 3 tablespoons unsalted butter
- 1 small onion, minced
- 1 small baking potato, peeled and grated
- 3 cups chicken stock, preferably homemade
- 2 cups buttermilk
- 1/2 cup finely chopped fresh dill
- Fresh dill sprigs, to garnish

☐ Wrap beets in foil and bake in preheated 350° oven until tender. Cool, peel, then chop roughly.

☐ Coarsely chop 3-1/2 cucumbers; finely dice the remaining cucumber half.

☐ Meanwhile, in saucepan over moderate heat, cook onion in butter 3 minutes. Add chopped cucumber and cook 1 minute. Add potato and stock and simmer until potato is just cooked. Cool.

☐ In food processor or blender, thoroughly purée beet and cucumber mixture. Strain into large bowl and chill. Stir in buttermilk, chopped dill, salt and pepper. Garnish each serving with diced cucumber and dill sprig. Serves 6 to 8.

MUSHROOM TURNOVERS

- 3 tablespoons unsalted butter
- 2 tablespoons finely minced shallots
- 1/2 pound mushrooms, sliced
- 1/2 cup dry white wine
- 10 radishes, julienned
- 1/4 cup chopped fresh dill
- 3 tablespoons heavy cream
- Salt, freshly ground pepper to taste
- 1 9-by-12-inch sheet of homemade or frozen, thawed puff pastry, rolled 1/4-inch thick
- 1 egg beaten with 1 tablespoon milk

☐ Heat butter in skillet over moderate heat. Add shallots; cook 1 minute. Add mushrooms and cook, stirring occasionally, until mushroom juices have evaporated. Add wine and cook one minute. Cool mushrooms then chop finely. In bowl combine mushrooms, radishes, dill and cream. Season with salt and pepper.

☐ Cut pastry into 12 3-inch squares. Divide filling among turnovers, placing filling slightly off center in each square. Brush 2 sides of square with egg wash and fold to make triangles. Crimp with fork. Brush with remaining egg wash and place on buttered baking sheet. Chill 15 minutes. Bake 10 minutes in preheated 425° oven; reduce heat to 350°, bake 10 minutes longer.

CORN CAKES WITH CAVIAR

From *The Arcadia Seasonal Mural and Cookbook* by Anne Rosenzweig and Paul Davis, to be published by Harry N. Abrams, Inc. in October 1986.

- 1-1/2 cups fresh corn kernels, roughly chopped
- 1/2 cup milk
- 1/3 cup cornmeal
- 1/3 cup all-purpose flour
- 4 tablespoons unsalted butter, melted
- 2 eggs
- 2 egg yolks
- 1/2 teaspoon salt
- 1/2 teaspoon freshly ground black pepper
- 1/4 cup chopped fresh chives
- 1/2 cup clarified butter
- Crème fraiche
- Assorted caviars

☐ Place corn in medium bowl and whisk in milk, cornmeal and flour. In small bowl whisk together melted butter, eggs and egg yolks. Stir egg mixture into corn mixture. Add salt, pepper and half the chives.

☐ Heat skillet over moderate heat and add clarified butter. Drop batter into skillet to make silver-dollar-sized pancakes. Cook 2 minutes on each side until golden. Remove to oven-proof platter and keep warm. Repeat with remaining batter.

☐ To serve, arrange 4 corn cakes on each plate and garnish with a large dollop of crème fraîche and assorted caviars. Sprinkle with remaining chives. Serves 6.

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RED SNAPPER WITH PESTO

- 1/2 pound ripe tomatoes
- 1 pound red bell peppers
- 1/3 cup blanched almonds
- 1 cup olive oil
- 2 tablespoons minced garlic
- 1 tablespoon chopped fresh thyme
- 1 tablespoon chopped fresh marjoram
- 1 tablespoon sweet paprika
- 1 teaspoon anchovy paste
- 1 cup fresh breadcrumbs
- 1/4 cup red wine vinegar
- 6 6-ounce skinless red snapper fillets, about 3/4 inch thick
- Flour for dredging
- Lemon wedges
- Grilled seasonal vegetables

☐ Place tomatoes and peppers on baking sheet 4 inches from broiler. Broil until skins are completely charred. Let tomatoes and peppers cool in a covered bowl until easy to handle; remove skins and seeds.

☐ In skillet over medium heat, toast almonds to light golden brown in 2 tablespoons olive oil. Add garlic and herbs and cook 1 minute. In food processor process almond mixture to a paste. Add paprika, anchovy paste, breadcrumbs, vinegar, tomatoes and red peppers; purée thoroughly. With machine running, slowly add 10 tablespoons olive oil. Season to taste.

☐ Sprinkle fish with salt and pepper. Coat one side of each fillet with 1/2-inch layer of red pesto. Dredge fillets in flour. Heat remaining olive oil in large skillet over medium-high heat. Cook fillets, pesto side down, 3 minutes; turn, lower heat to medium and cook until just opaque, about 2 minutes. Serve hot with lemon wedges and grilled vegetables. Serves 6.

ZUCCHINI FLANS

- 1 clove garlic, minced
- 1/4 cup chopped onion
- 1/4 cup chopped carrot
- 2 tablespoons chopped celery
- 6 tablespoons unsalted butter
- 1/2 cup chopped zucchini
- 1 tablespoon chopped fresh tarragon or 1 teaspoon dried tarragon

(Continued on page 104)



A Grater With A Container!

Our Food Grater has a unique clear container that permits you to see how much food you are preparing, while it catches and holds the food you are working with. Its design features a set of interchangeable parts so that you can slice, julienne, grate, shred and even pare a variety of foods. It's the safest grater we've ever seen, too. Foods attach firmly to the easy glide holder so that your hand is never in danger of coming in contact with any cutting edges. And with such a sure grip you can work at top speed. Simply place the proper cutting combination in the working platform, attach the handy container to catch processed food, place the "edge catch" over the front edge of a counter or tabletop to ensure stability, and work away! And look at all the uses you can put the Food Grater to! You can adjust the *slicer* to three different thicknesses for homemade potato chips, cottage fries, onion rings, luncheon meats, fruits and vegetables. The *julienne cutter* will work at two thickness settings—make French Fries, Julienne Ham, Turkey, Cheese and Vegetables to order. The *grater* setting is ideal for minced onion or garlic, grated cheese, chocolate or dried bread crumbs. And the *shredder* is perfect for making cole slaw, carrot salad, shredded cheese and hash brown potatoes. You'll also love the *paring unit* for cleaning and peeling all kinds of fruits and vegetables. Made of sturdy molded plastic and stainless steel blades, the Food Grater comes apart for easy cleaning and is top rack dishwasher-safe. All parts fit in the container for easy storage—with the protective lid on, it takes up only 12" x 4" x 4¾" of cabinet or counter space. Order yours now for just **$13.95** plus $2.00 for shipping, handling and insurance (total, $15.95 each). You'll wonder how you ever did without one!

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H.M. Specialties Corporation
250 W. 55 St., New York, NY 10019

SUMMER LIGHT

Continued from page 103

- 1 tablespoon chopped fresh thyme or 1 teaspoon dried
- Salt, freshly ground pepper
- 1 cup sea scallops, approximately 9 ounces
- 2 cups heavy cream
- 2 eggs
- 1 egg yolk
- 3 large zucchini
- Red pepper marmalade *(recipe follows)*

☐ Make flans: In large skillet over moderate heat, cook garlic, onion, carrot and celery in 2 tablespoons butter until softened, 3 to 4 minutes. Add chopped zucchini and herbs; cook 2 minutes or until crisp-tender. Season to taste, then mince finely.

☐ In food processor, purée 1/3 cup scallops with cream, eggs and yolk. By hand, mince remaining 2/3 cup scallops. In bowl combine vegetable mixture, egg mixture, minced scallops and pinch of salt.

☐ Generously butter six 4- or 6-ounce ramekins. Divide scallop mixture evenly among ramekins. Place in ovenproof dish large enough to hold ramekins snugly; add enough boiling water to come halfway up sides of ramekins. Bake in preheated 325° oven 50 to 60 minutes, or until custard is set and knife inserted near center comes out clean.

☐ Prepare zucchini: Using a mandolin or vegetable peeler, thinly slice zucchini, stopping just short of seedy core. Discard cores. In skillet over moderate heat, gently cook zucchini slices in 2 tablespoons butter until just softened. Do not crowd pan. Drain on paper towels.

☐ Remove flans from water and let stand 10 minutes. Run knife around outer edge and invert to unmold and set aside.

☐ Clean ramekins, then arrange zucchini slices in ramekins in a radiating pattern, starting with a cross and filling spaces by laying strips across center letting edges overlap. Let ends of zucchini hang over edges of ramekins.

☐ Carefully slip flans back into ramekins. Fold overhanging zucchini over top of flans. Place ramekins back into water bath and bake in preheated 325° oven 5 minutes or until heated through. Unmold and serve warm with red pepper marmalade and fresh tarragon. Serves 6.

RED PEPPER MARMALADE

- 3 red bell peppers, seeded and ribs removed
- 1 large tomato, seeded
- 1 small yellow onion, peeled
- 2 cloves garlic, peeled
- 2 tablespoons red wine vinegar
- 1 teaspoon sugar

☐ In baking dish, bake peppers, tomato, onion and garlic covered in preheated 450° oven 45 minutes or until very soft. In a food processor, purée vegetables. Press through a sieve, then season with vinegar, sugar, salt and pepper. Serves 6.■

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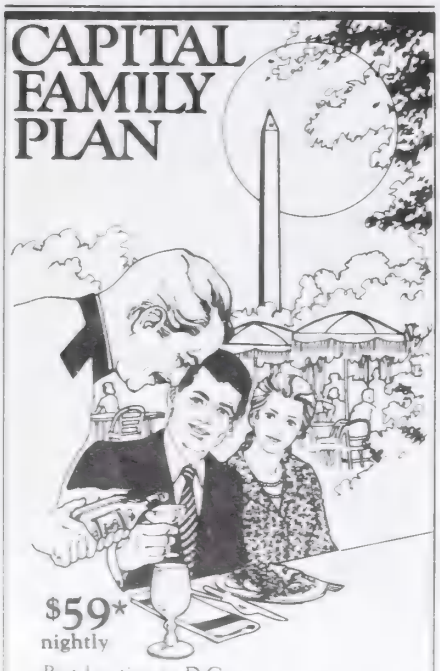
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GARDEN GUIDE



AUGUST

Decide now where to plant shrubs that will improve your home landscaping this fall

By KEN DRUSE

In a small area of Count Giuseppi Sigurta's Italian estate stands a collection of dwarf Japanese maples. No two are alike. There's a lime-green one that intertwines with a bronze-colored neighbor. Another, in turn, flows through its nearby scarlet kin. This billowing, three-dimensional tapestry reminds me that shrub plantings can be just as painterly as the artistic perennial plantings that are in vogue now. And much more permanent.

In American landscapes shrubs usually stay firmly rooted in the foundation-planting tradition. They are pruned into the tortuous shapes of ice-cream cones, bowling balls and slablike tombstones. In some gardens, however, there are different shrub plantings: shrub "borders" and "islands." In these arrangements, bushy plants are encouraged to cascade, mound or shoot straight to the sky as nature will have it—in the unpruned state. Picture a selection of low and medium-height shrubs chosen for foliage color and texture along with flowers or berries. Tiny-leaved, silver-colored Russian olive contrasts with purple smoke bush's button-shaped leaves. Variegated dogwood creates dappled shade in full sun. Below them a procumbent juniper spills beyond the edge of the planting; above, juniper "Skyrocket" grows skyward, completing a planting that forms a perfect transition from earth to sky.

Fall is the ideal time to plant shrubs, so August is the month to plan a shrub planting. An often-heard lament is that there is little to carry the color from the high-summer perennials to the fall chrysanthemums and turning autumn leaves. Besides providing foliage color, many shrubs bloom in late summer: buddleias (butterfly bush), hardy hibiscus (rose of Sharon), hypericums, potentillas, oleander in the South and Far West and the queen of the shrubs, hydrangeas.

Later there is more color from berries: Mahonia has bluish-black ones; pyracantha, orange, and several shrubs, such as the viburnums, have red fruits. These plants also attract feathered visitors to the late-summer garden.

A host of shrubs produce wonderful fall foliage. The sumacs present a veritable conflagration of fiery color. Later their staghorn silhouettes—along with others such as the corkscrew corylus and the dwarf evergreens in shades of silver, chartreuse, burgundy and gold—complete the four-season picture in winter.

Since these plantings are nearly permanent additions to the landscape, use them architecturally. A shrub border can hide the utility area or screen a neighbor's pool. It can also help absorb sound when placed between street traffic and the house, and reduce wind near the sunny patio.

Plan on paper for your selected location. A border should be about five feet deep and as long as you like. An island planting can be any size or shape. As a general guide, use plants that, at maturity, will be approximately half as high as the bed is wide. Research mature sizes of plants and growth rates and space accordingly. You don't want to have to remove plants later or be forced to prune often.

Shrubs should require little maintenance and only occasional thinning. I help thin my plants in early spring when I cut black pussy willow, tree peony or lilacs for the house.■

SUSAN FOSTER



BOOKLETS

If you are planning changes in your home, whether decorating or remodeling, House Beautiful has the sources you're looking for. To order these helpful, handy, fact-filled booklets, please turn to page 135 and simply fill out the Booklet Order Form.

BUILDING & REMODELING

1. Awnings, Patio Covers, Privacy Screens. Booklet features many practical ideas for using "Sunbrella" canvas fabrics, including how to save energy by installing window awnings. Made of acrylic fiber, "Sunbrella" fabric is guaranteed for five years. **Glen Raven Mills, Inc., 50 cents.**

2. The Marvin Terrace Door. Hinged patio door constructed of Ponderosa pine is a beautiful alternative to aluminum sliding doors. Brochure provides information on energy-saving features plus a variety of options and sizes. Color photographs show traditional, contemporary and French styles. **Marvin Windows, free.**

3. Marvin Windows Replacement Brochure describes made-to-order windows and their special energy-saving features. Brochure includes case histories and shows how windows can be installed in 12 easy steps. No fit kits are necessary because windows are made to order. **Marvin Windows, free.**

4. The Marvin Idea Brochure presents basic window facts and terminology and explains the differences between styles of windows. Twenty-page, full-color booklet contains unusual and varied applications of windows for use in homes ranging from traditional to modern. Ten basic window styles serve as a useful guide. **Marvin Windows, free.**

5. What Every Homeowner Should Know About Plumbing. This informative 12-page booklet offers tips on solving plumbing emergencies, lists tools you'll need for most jobs and provides diagramed instructions on repairing a leaking faucet. It contains color-keyed hangtags for identifying shutoff valves and offers kitchen and bath remodeling tips. **Moen Faucet, $1.**

6. Doors and Other Elegant Woodwork by Morgan. Complete set of full-color folders describes how to use exterior and interior doors, patio doors, stair parts, entrance trims and mantels to decorate and insulate your entire home with the warmth and beauty of wood. **Morgan Products, Ltd., 25 cents.**

7. Peachtree Windows & Doors. Send for a packet full of literature covering Peachtree products, America's most beautiful insulated windows and doors. Packet includes color brochures on insulated entry door systems, insulated hinged and sliding patio doors and insulated windows. **Peachtree Doors, $1.**

8. Before you build, you should know every trick in the book. Design your next home to use free energy from the sun. America's leading glassmaker explains why owners of passive-solar homes report heat savings of 40 to 80 percent. Beautiful illustrations and home plans. **PPG Industries, $1.**

9. The Newest Idea in Window Technology Since Glass. This is an eight-page brochure explaining the energy-saving benefits of "The Intelligent Window," the one made with Sungate* coated glass from PPG. **PPG Industries, free.**

10. Pella Idea Book. Thirty-two page booklet presents Pella wood and aluminum-clad windows, patio doors, circleheads, skylights and sunrooms in a variety of applications to match traditional or contemporary designs. Energy-saving glazing and shading options are explained. Wood folding doors are also shown. **Rolscreen Co., free.**

11. Restoration Solid Vinyl Siding gives you the look of beautiful painted wood without the inconvenience and expense of painting. Wolverine Technologies introduces the restoration collection—siding and other authentic vinyl details for the exterior of your home. **Wolverine Technologies, free.**

12. Yankee Barn Homes designs and produces luxurious post-and-beam homes. Antique timbers, soaring cathedral ceilings and cozy lofts distinguish our homes from stark contemporaries. Each home is custom-crafted to suit your taste, and combines energy efficiency with low maintenance. Information kit includes plan portfolio and prices. **Yankee Barn Homes, $12.**

CURTAINS, DRAPERIES, FABRICS & LINENS

13. Windows With a Fresh Point of View. Thirteen-page color brochure features innovative window treatments with instructions for creating them, tips on energy saving, shopping advice and measuring directions—everything needed for a perfect-fit window wardrobe. **Burlington House, $1.**

14. Laura Ashley Catalogue Subscription. The foremost purveyor of English country fashions for you and your home, Laura Ashley has over 70 shops nationwide. Their products are beautifully illustrated in the 174-page Home Furnishing Catalogue, plus four seasonal fashion catalogues. **Laura Ashley, $5.**

15. Vertical Blinds. Thirty-six-page booklet is filled with colorful photographs showing the use of vertical blinds to enhance room decor and conserve energy. Only LouverDrape offers 800 louver choices. LouverDrape has added a new dimension to its vertical blind choices: the 2-inch-wide louver. Also available: LouverDrape's Vinyl Mist decorative louvers combining the delicate look of lace and macrame with the practicality of solid vinyl. **LouverDrape, Inc., $1.**

16. Pleated Shade Idea Pamphlet. Six pages of full-color photographs show the beauty of LouverDrape Pleated Shades. Eliminate the "pieced together" shade look and select from 170 different choices. LouverDrape Pleated Shades help reduce glare and lower energy costs. **LouverDrape, Inc., 50 cents.**

17. Martex Spring/Summer Collection. Transform the look of your bed and bath with the designs and colors of Martex sheets and towels. This new collection is shown in full-color brochure. **WestPoint Pepperell, $1.**

(Continued on page 108)



SAVE-T COVER II

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BOOKLETS

Continued from page 107

CARPETS & OTHER FLOORCOVERINGS

18. Send for your free brochure from Lees Carpets by Burlington. It's full of the information you need to select the right carpet for your home plus terrific tips on how to care for that carpet. **Lees Carpets by Burlington, free.**

19. Carpet Guide. "Everything You Always Wanted to Know About Carpet" includes information on the different types of carpet available, how to find the right carpet for your needs, color trends and carpet care. **Galaxy Carpets, free.**

20. What about style—cut or loop? What about fibers—nylon or acrylic? What about color, costs and quality? The answers are yours. From Cabin Crafts. **WestPoint Pepperell, free.**

DECORATING IDEAS

21. Fieldcrest's Profiled Design Decorating: a handsome 41-page book on decorating with sheets. Concise instructions for a posterless poster bed, picture frames, Parsons table and more. Full-color room settings help the reader decide the profile to which he or she belongs. **Fieldcrest Mills, Inc., $3.50.**

22. Decorating With Sheets. This 52-page illustrated booklet, "Great Rooms of the Western World," offers ideas for using sheets in a variety of decorating projects including slipcovers, window treatments, pillows, wallcoverings and many more. Detailed sewing instructions are provided. **Wamsutta, $2.**

DECORATIVE ACCESSORIES

23. Enter Howard Miller's World—more than clocks, a lifestyle to express the way you live. From traditional grandfather clocks, wall clocks, mantel clocks and alarm clocks to the ultimate in contemporary designs. Howard Miller's world is where you want to live. **Howard Miller Clock Co., $5.**

FURNITURE

24. New From Brown Jordan—a free mini-booklet featuring the full line of casual outdoor furniture. New and innovative designs with exciting color and fabric selection. **Brown Jordan, free.**

25. Villandry—18th-century French Provincial designs distinguished by heavily distressed walnut veneers and an abundance of elaborate carving. Some designs are replicas, others are adaptations from one of the most creative epochs in French cabinetmaking. An alternate light finish resembling stripped antiques is available on selected pieces from this living, dining and bedroom collection. **Henredon Furniture Ind., Inc., $3.**

26. Lane is Furniture for the Good Life. Forty-eight-page color catalog features dining and bedroom furniture, occasional tables, many unique accent pieces and famous Lane Love Chests. **The Lane Company, $3.50.**

GARDENING & OUTDOOR LIVING

27. Tropitone Furniture Company offers its Mini Catalog with 19 full-color pages of exciting casual furniture. Beautifully designed no-rust aluminum frames with vinyl strap (many cushioned) styles to fit any decor. **Tropitone Furniture Co., Inc., free.**

HEATING & AIR CONDITIONING

28. Home air pollution control information is in a new free booklet, "Air Cleaning Facts." It describes air filter and air cleaner capabilities including removal of dust, tobacco smoke and pollens by a new type of air cleaner using no electricity. **Research Products Corporation, free.**

KITCHEN PLANNING, EQUIPMENT & ACCESSORIES

29. Kitchen cleanups go fast with the leading name in food-waste disposers. All models feature an exclusive, one-year in-home service warranty. And when time is precious, the Steamin' Hot® hot-water dispenser is priceless. Provides 190° cooking hot water *instantly* . . . right at the kitchen sink. Brochures highlight models, features, benefits. **In-Sink Erator, free.**

30. The KitchenAid Kitchen. Full-color literature contains information about the complete KitchenAid line of quality-built appliances including dishwashers, built-in ovens and cooktops, trash compactors, food waste disposers, Instant-Hot® water dispensers, mixers and food processors. **KitchenAid Div./Whirlpool Corporation, 50 cents.**

31. As part of its expansion into the cooking appliance field, Maytag has published a 16-page booklet, "Kitchens for Today's Living," to help consumers plan kitchens that keep pace with changing lifestyles. The book covers kitchen layout, appliance selection and placement, storage tips and ideas for making the kitchen a multipurpose room. **Maytag, $1.**

32. Complete guide to kitchen remodeling from Tappan shows you how to plan your dream kitchen. It includes tips on working with kitchen dealers and provides helpful ideas on choosing the right appliances and cabinets. **Tappan, $4.**

SILVER, CHINA & CRYSTAL

33. Wedgwood. Fine dining with style and elegance—our name says it all. Fine English bone china, earthenware, queen's ware and oven-to-tableware. Send for full-color brochure featuring Wedgwood group dinnerware and full lead crystal. **Wedgwood, $1.**



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(415) 851-0116

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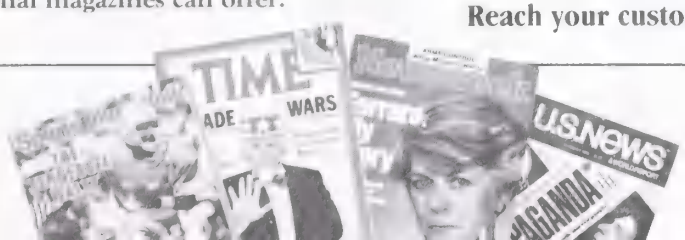
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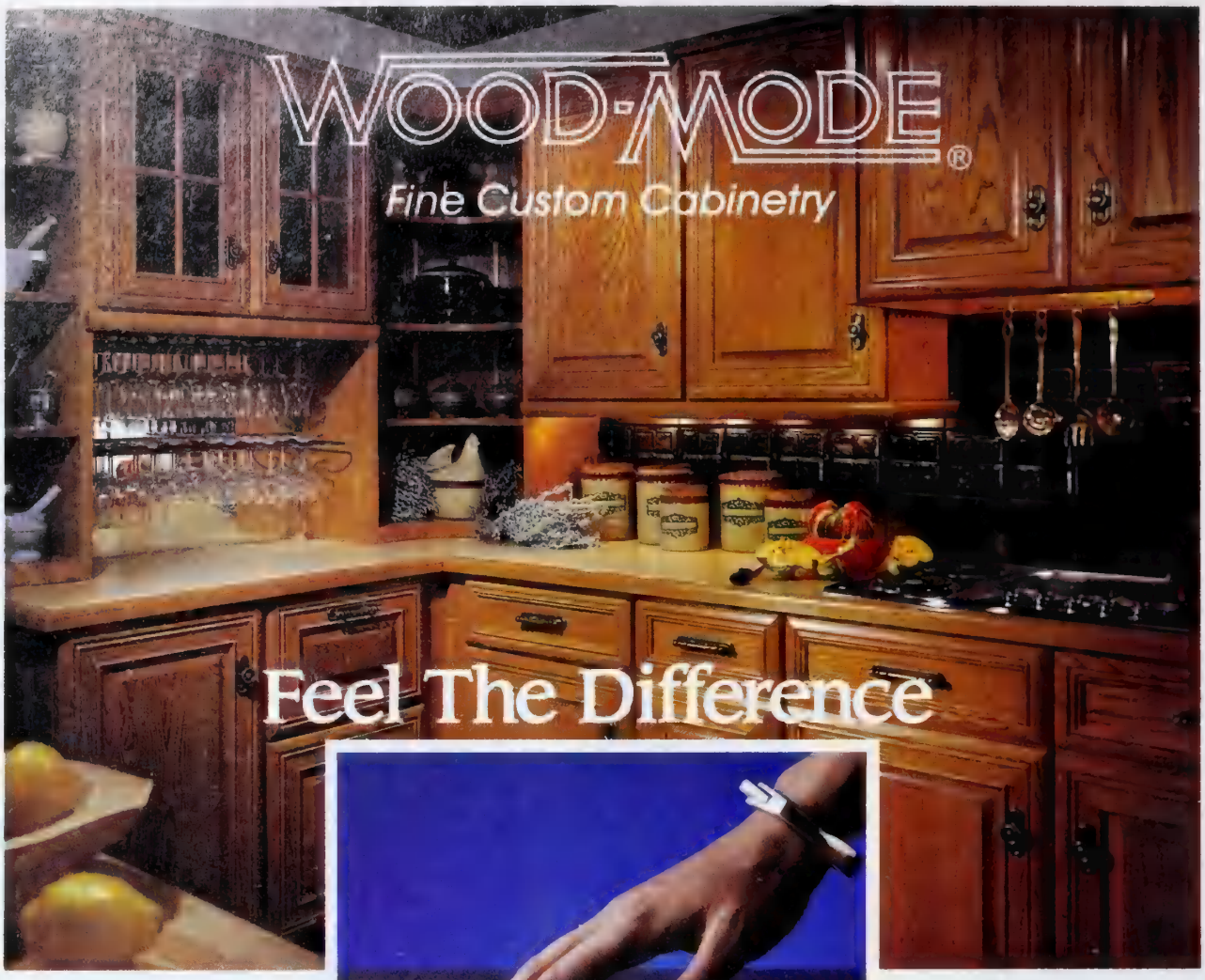
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San Francisco, CA 94103
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San Jose, CA 95125
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San Rafael, CA 94901
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Sonoma, CA 95476
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Sunnyvale
International Kitchen Exchange
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34. WMF—Fraser's Stainless Collection. A work of art for your home. Each design is an inspired creation crafted of the finest 18/10 stainless steel. Pamphlet shows 23 stainless patterns and three 24K gold-electroplated patterns. **WMF of America, 50 cents.**

35. Yamazaki Helps You Dress Your Table with the newest fashion looks in flatware, hollow ware and gift ware. Whether it's for your formal or casual table, Yamazaki's exceptional stainless steel collections are ideally suited for your busy lifestyle. Enjoy our full-color fashion catalog. **Yamazaki Tableware, $1.**

TRAVEL

36. Marriott Portfolio of Resorts. Our new full-color brochure offers 21 different Marriott resorts that the family can enjoy any time of the year. Ask for your free copy containing special rate information and plan a memorable Marriott vacation. **Marriott Portfolio of Resorts, free.**

37. Exciting seven-, eight-, 10- and 14-day cruises from Miami to popular ports of call throughout the Caribbean, the Bahamas and Mexico's Yucatan, as well as seven-day cruises to Bermuda from New York. **McKinney Silver & Rockett, free.**

MISCELLANEOUS

38. Illustrated "Housekeeping Hints" booklet from Duraclean International, for over 50 years the "standard of excellence" for in-home cleaning of carpets, furniture, draperies. A handy 24-page booklet crammed with 137 ideas to save you time and money. **Duraclean, free.**

39. Hutschenreuther/Tirschenreuth/Arzberg. Full-color folios of fine porcelain featuring the Leonard, Chloe and Pierre Cardin fashion collections by Hutschenreuther, the young-yet-traditionalist ensembles of Tirschenreuth and the modern styling of Arzberg. **Hutschenreuther, 50 cents.**■

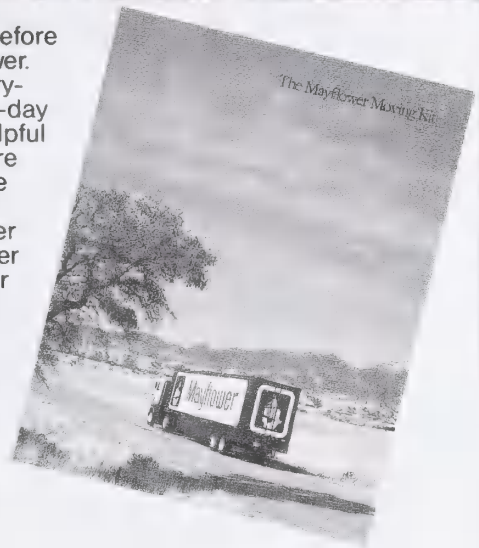
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(R)—Retail store
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(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

HB MARKETPLACE

●*Page 14:* **The Classics Widespread Lavatory,** Model AA102-PB-204—Epic (M), division of Masco Corporation, 8630 E. 33rd St., Indianapolis, IN 46226. **Washmobil S** from Rapsel Spa (Italy), in shiny red, white, matte black, available exclusively—Hastings Tile and Il Bagno Collection (R,T), 201 E. 57th St., New York 10022. **Mandalay Teakwood Bath Whirlpool** (K-760) with IV Georges Brass faucets; lavatory models also available—Kohler Co. (M), Kohler, WI 53044.

●*Page 15:* **Marie Antoinette copper sink** by Bates, MBO #1822—Kolson Inc. (R), 653 Middle Neck Road, Great Neck, NY 11023. **Model #878-370 faucet** available in polished brass—The Chicago Faucet Co. (M), 2100 South Nuclear Drive, Des Plaines, IL 60018. **Pedestal sink, Whisper collection;** other patterns available—American-Standard (M); call (800) 821-7700 (ext. 4023); Alaska or Hawaii, (800) 821-3777 (ext. 4023). **Victorian-type pedestal sink,** an authentic reproduction—Sunrise Specialty (M), 2210 San Pablo Ave., Berkeley, CA 94702. **Mahogany sink**—Eljer (M), Three Gateway Center, Pittsburgh, PA 15222. **Colore** [illegible], price list, special quotations upon request; available exclusively—Watercolors Inc. (T), Garrison on Hudson, NY 10524.

HB TODAY

●*Page 21: Words And Music:* **Books**—*Visions of Paradise* by Marina Schinz, Stewart, Tabori & Chang, $30; *The History of Gardens* by Christopher Thacker, University of California Press, $17; *Erik Gill: Man of Flesh and Spirit* by Malcolm Yorke, Universe Books, 1985, $15; *The Great Cat Massacre and Other Episodes in French Cultural History* by Robert Darnton, Vintage Books, $8; *Bertram Grosvenor Goodhue,* MIT Press, $35; (pictured) *Flowers and Fruit* by Colette, Farrar Straus Giroux, $15; *The Country Girls Trilogy and Epilogue* by Edna O'Brien, Farrar Straus Giroux, $19; *Poems and Songs* by Roz Chast, Ink, Inc., Publishers, $45; **Clock radio** FX-C22 has clock battery backup, dual alarm capability, calendar display function, dimmer control, available in lavender, pink, green, white.

●*Page 26: Stepping Lively:* **Pile carpets,** all wool, $38 per square foot; **needlepoint loop rug,** all wool, $50 per square foot; **woven rugs** from $32 per square foot to $60 per square foot; **"Artile" ceramics:** plate, $65; bowl, $70—Elizabeth Eakins (R), 1053 Lexington Ave., New York 10021. *Pritzker Prize Winner:* **Drawings by Gottfried Boehm** co-sponsored by University of Maryland and American Institute of Architects at AIA National Headquarters, Washington, DC, September 6 to October 3; Massachusetts Institute of Technology, Building 7, 4th floor, latter part of October.

●*Page 28: Private Eye:* **John Rosselli's antiques,** *faux*-finished candlesticks and reproductions—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021; Keller Williams (T), 979 Third Ave., New York 10022, 280 Decorative Arts Center, Dallas, TX 75207, 5120 Woodway Dr., Houston, TX 77056; Ainsworth-Noah Assoc. Inc. (T), Atlanta Decorative Arts Center, 351 Peachtree Hills Ave., NE, Atlanta, GA 30305; Marjean Telke Assoc. Inc. (T), International Market Square, 275 Market St., Suite 332, Minneapolis, MN 55403; T. Hunkins (T), 1668 Wisconsin Ave., Washington, DC 20007.

FRUITS OF COLLECTING

●*Pages 45 to 49:* **Vintage Apt baskets on mantel, glazed pottery made from early-19th c. to 1950s**—Haga (R), 22 Rue des Grenelles, 75007 Paris. **Ceramic pears by Barbara Eigen**—Lee Bailey at Henri Bendel (R), 10 W. 57th St., New York 10019; Gump's (R), San Francisco, CA. **Ansedonia #4092/59 blue and white jacquard on sofa; Arjuma #2820/36 silk ikat on armless chair; Berry #1200/100 solid white fabric on armchairs; Palatine #4188/01 Mangue Peach striped ottoman cloth on small armchair; Bergame #11178/03 Sherbert-colored striped moiré drapery fabric**—Manuel Canovas (T), 979 Third Ave., New York 10022.

●*Page 50:* **Sous les Pins #11177/02 rose, 25 Jaune, 41 Absinthe tablecloth fabric; Satipur #11175 Pastel on walls**—Manuel Canovas (T), 979 Third Ave., New York 10022.

●*Page 51:* **Zadig drapery fabric (not available in US); Laperouse #11206/04 Green brioche basket napkin**—Manuel Canovas (T), 979 Third Ave., New York 10022.

●*Pages 52 and 53:* **Sausalito #11162/20 Pêche wall and drapery fabric**—Manuel Canovas (T), 979 Third Ave., New York 10022. **Wildrose/pink sheets**—Manuel Canovas Boutique, Paris (contact New York showroom for address). **Paisley shawls** from large collection—Haga (R), 22 Rue des Grenelles, 75007 Paris.

DECORATING WITH THE THINGS YOU LOVE

●*Page 55:* **Julie Southworth's majolica teaset,** cauliflower pattern made in Phoenixville, PA, dating from 1890, manufactured by Etruscan Majolica (Griffin, Smith and Hill).

●*Page 56:* **Marston Luce's candlesticks** made from horn, Bog Oak (black), ivory, brass, silver, glass; carved and painted wooden Corinthian pilaster salvaged from a demolished New England building—Marston Luce Gallery (R), 1314 21st St., NW, Washington, DC 20037. *Bottom:* **Architectural fragments**—Robert K. Lewis Assoc., 300 E. 59th St., NYC 10022.

●*Page 57:* **Petit Point 100 percent cotton fabric for balloon shade and wing chair,** Howard Kaplan's French Country Store, 35 E. 10th St., New York 10003. **Antique birdcage collection, antique furniture pieces, accessories, antique French faïence china**—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003.

CORRECTIONS

In House Beautiful, June '86, "Coming in From the Sun," the wicker bench at the end of the bed on page 80 was incorrectly credited to LCS. It is from Wicker, Wicker, Wicker, PO Box 5451, San Francisco, CA 94104; (415) 621-0333.

In the July issue, some product information from "One-of-a-Kind Kitchens" was omitted. It is as follows:

●*Pages 70 to 73:* **Crenshaw Melon vase, Pear botanical, burl wood thermos**—The Gardener (R), 1805 Fourth St., Berkeley, CA 94710. **Flowers, glazed green flower pots, pale green bottles with columbines**—Bloomers (R), 340 Presidio Ave., San Francisco, CA 94115. **Baskets, braided garlic**—Williams Sonoma (MO), 576 Sutter St., San Francisco, CA 94102. **Hickory chairs**—Kneedler-Fauchère (T), 101 Henry Adams St., San Francisco, CA 94103. **Broom**—La Vie de Soleil (R), 556 Sutter St., San Francisco, CA 94102. **KitchenAid mixer**—Judith Ets-Hobin, Laurel Center (R), 3525 California St., San Francisco, CA 94118. **Granite**—Bay Marble (M), 39 Maxwell Ct., Santa Rosa, CA 95401. **Flooring**—La France Imports (M), 200 Kansas, San Francisco, CA 94103. **Fireplace and stipple work**—Gerardo Sorrentino, 12 Cerritos, San Francisco, CA 94127. **Range hood, custom made**—Blakeway Sheet Metal (M), 60 Elmira St., San Francisco, CA 94124. **Freezer**—Sub-Zero (M), PO Box 4130, Madison, WI 53711. **Sinks**—Elkay Manufacturing (M), 2222 Camden Court, Oak Brooks, IL 60521. **Electric oven**—Jenn-Air (M), 3035 Shadeland, Indianapolis, IN 46226. **Dishwashers, trash compactor, hot-water dispenser, mixer**—KitchenAid (M), Troy, OH 45374.

●*Pages 58 and 59: Top middle:* **Flower containers and holders**—Robert K. Lewis Assoc., 300 E. 59th St., New York 10022. *Bottom middle:* **Perfume bottles** are part of a collection that began 10 years ago. Today the owner estimates the collection numbers in the thousands. Most of the crystal containers were designed and made by Lalique and Baccarat. *Bottom right:* **Egg and spinach pottery.** Shell plate, 19th c. English majolica; charger and bowls, Chinese, Japanese, American and English pottery, late 19th c. to early 20th c. David Stralo has been collecting this pottery for four to five years.

AMERICAN-BORN COTSWOLD COTTAGE

Design and architecture—Galt Warner Corp., PO Box 780544, Dallas, TX 75378.

●*Pages 66 to 69:* Antiques—The Leonard's Antiques (R), PO Box 338, Westfield, NY 14787.

SHORTCUTS TO ENGLISH STYLE

●*Pages 70 and 71:* **Dog portrait of Paula Perlini's dog Tartuffe**—Robert Warshaw (T), 236 E. 83rd St., New York 10028. **Custom sofa**—Guido de Angelis (T), 312 E. 95th St., New York 10028. **Sofa fabric, Tree Poppy; Antique repro chair covered in Passion Flower #32507-2; Dining table covered in Colefax Ribbon in Green #32513-2**—Clarence House (T), 979 Third Ave., New York 10022. **Sea Coral #6034 slipper chair fabric**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Jacks on Natural carpeting, Calla Lilly area rug, red**—Stark Carpet (T), 979 Third Ave., New York 10022. **Flowers**—James E. Goslee III, 9 Charles St., New York 10014.

●*Pages 72 and 73:* **Botanicals, crystal lamps on dressing table, antique needlepoint pillow**—M. H. Stockroom, Ltd. (R,T), 654 Madison Ave., New York 10021.

●*Pages 74 and 75:* **Antique perfume bottles, silver brush and comb**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Sea Coral #6034 dressing table skirt fabric**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Donnybrook curtain, chair, dust ruffle fabric (discontinued)**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Kate Hampton armchair**—Ronald Jonas Interiors (T), 30 W. 26th St., New York 10010. **Antique chintz quilt**—Dorothy & Abby Brooks, Lahaska, PA. **Mohair throw**—James Gould Textiles (T), 62 Arch St., Riverside, CT 06878. **Antique beaded tea cozy**—Gloria Boscardin (R), 1050 Second Ave., Gallery 70, New York 10022.

INDULGE-YOURSELF BATHS

Designer: Beverly Ellsley Interiors, 87 Redcoat Rd., Westport, CT 06880.

●*Pages 76 to 79:* **Pale Jade G32 and Bright Coral R40 towels**—Martex/West-Point Pepperell (M), 1221 Avenue of the Americas, New York 10020. **Needlepoint rug**—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **Larsen #6200.26 loom chair**—Jack Lenor Larsen (M), 232 E. 59th St., New York 10022. **Marsden #8618 floral chintz #8618, color W**—Cyrus Clark Co. (M), 267 Fifth Ave., New York 10016. **Meridien ™-Spa Jacuzzi ™ toilet, bidet, sinks, Whirlpool Bath; Lumiere collection**—Jacuzzi Whirlpool Bath (M), Subsidiary of Kidde Inc., 298 North Widget Lane, Walnut Creek, CA 94596. **Imola shower tile,** 10 inches square, Italian Tile Council—Parma Tile (M), 207-02 Northern Blvd., Bayside, NY 11361. **La Faienza floor tile,** 12 inches square—Maxsam Inc. (M), PO Box 172, 377-79, Old Bridge Turnpike, East Brunswick, NJ 08816. **Old Dominion Suite faucets in shower and sink, towel bars**—Broadway Faucets (M), 250 North Troost, Olathe, KA 66061. **Thermapane wooden sliding glass doors in bathroom, French doors in exercise room**—Morgan Door (M), 601 Oregon St., Oshkosh, WI 54903. **Round-top thermapane window** in redwood above French doors—Awsco (M), 4301 North Western, Dayton, OH 45427. **Recessed light fixtures**—Halo Lighting (M), 400 Bussey Road, Elkgrove Village, IL 60007. **Flat non-venting skylights** for flat roof installation—Kenergy (M), 3647 All America Blvd., Orlando, FL. **Zero clearance fireplace**—Majestic (M), 1000 East Market St., Huntington, IN 46750. **Wicker chair #C8255C, ottoman #C08275A, wicker sofa #S8256B**—Jack Lenor Larsen (M), 232 E. 59th St., New York 10022. **Coral cotton glazed chintz,** rose colorway #2923—P. Kaufmann Inc. (T), 261 Fifth Ave., New York 10016.

Designer: David Salomon, 252 W. 71st St., New York 10023.

●*Pages 80 and 81:* **Agatha chintz,** early-19th c. reproduction—Quadrille (T), 979 Third Ave., New York 10022. **Sisal carpet and French linen carpet**—Stark Carpet (T), 979 Third Ave., New York 10022. **Vanity chair, English fan mirror, needlepoint stool, wicker stand, crystal lusters, red leather and black lacquer boxes, Chinese vases, black candlesticks**—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Portrait, seascape, beach scene by Christian White**—Christian White, 7 Harrison St., New York 10013. **Floor lamp**—Paul Hanson (M), 610 Commercial Ave., Carlstadt, NJ 07072. **Pleated parchment shades**—Ruth Vitow (T), 160 E. 56th St., New York 10022. **Ruffled skirts**—Fine Arts Furniture (T), 45 W. 25th St., New York 10010. **Rococo English gilded mirror**—The Dower House (R,T), 68 Main St., Southampton, NY 11968. **Antique Indian crewel** restored by—Custom Interiors (T), 540 E. 84th St., New York 10028. **Marble bust, White towels**—WestPoint Pepperell (T), 1221 Ave of the Americas, New York 10020.

Designer: Holden/Dupuy, 1101 First Avenue, New Orleans, LA 70130.

●*Page 82:* **Tilework design**—Holden/Dupuy. **Porcelain ceramic mosaic tile** with color throughout the tile, one inch square, White A13 and A33 Charcoal, unglazed—American Olean (M), Lansdale, PA 19446-0271.

●*Pages 82 and 83: Designer:* Howard Kaplan's French Country Store (R,T), 827 Broadway, New York 10003. **Antique bath fixtures, hardware, sink, tub, furniture, mirror, accessories, floral towels, tiles**—Howard Kaplan's French Country Store. **White towels on rack**—Ad Hoc Softwares (R), 4120 W. Broadway, New York 10012.

●*Page 84:* **1984 Fox Meadow designers showhouse by Mansions & Millionaires Inc.,** PO Box 252, Greenvale, NY 11548. **White bath towels**—Cannon Mills (T), 1271 Sixth Ave., New York 10020. **Crystal perfume bottles, ivory brush and powder box, decorative boxes**—John Rosselli, Ltd. (T), 255 E. 72nd St., New

(Continued on page 135)



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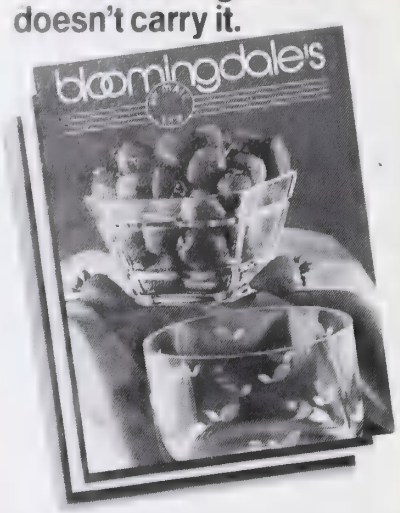
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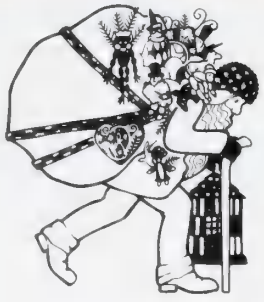
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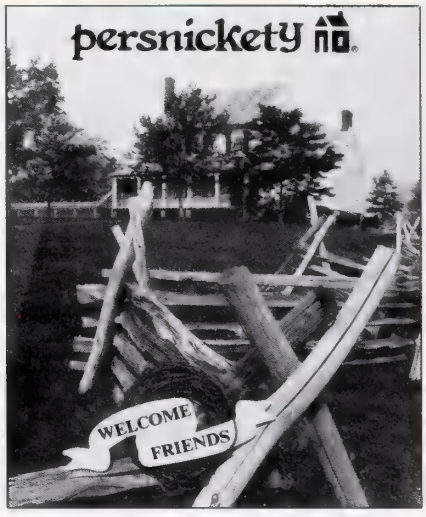


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20. Catalog includes beautiful lace curtain materials, tablecloths, bedthrows from England and Scotland. A highlight is an exquisite pattern called Songbirds, with a matching stiffened lace window shade fabric. Curtains are ready made in a variety of sizes or fabric is sold by the yard. Also included, wonderful Battenberg table linens, pillow shams. We have beautiful one-of-a-kind lace pillows made from antique and nostalgic laces. Our moiré satin Chelsea bear adds a touch of whimsy. **$2.00**

Nature's Jewelry

• *Real Leaves & Shells Preserved in 24K Gold*

21. How many times have you wished you could preserve the magical beauty of nature forever? In the workshops of Nature's Jewelry, real leaves and shells are preserved in pure 24k gold and transformed into exquisite one-of-a-kind jewelry: pendants, earrings, pins, and chains. Beautiful gifts at affordable prices ranging from $5 to $35. 32 page catalog. **$1.00**



J°S. A. Bank® Clothiers

HOW TO BUILD A CLASSIC WARDROBE...FOR LESS.

22. Send for our catalog of fine clothing for men and women. No need to choose between quality you expect and the price you'd prefer to pay. Our 84-page color catalog features fine clothing that we make in our own workrooms. Plus classic furnishings and accessories. Satisfaction unconditionally guaranteed. One year subscription: **$1.00**

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23. Discover the magic of Japan in the **JAPAN COLLECTION** from the **RONIN GALLERY**, which has the largest collection of fine Japanese art in the United States. This is a unique full color Holiday catalogue of rare 17th-20th century woodblock prints, crafts, netsuke, pottery, posters, cards, books and other unusual gift & decorating ideas from Japan. For a two year subscription of catalogues, send **$4.00**

COUNTRY NOTEBOOK

00. 40 full-color pages of treasures — all handcrafted the good, old-fashioned way. We offer hundreds of collectibles, toys and practical items, crafted by today's folk artisans who use authentic materials and time-honored methods. Choose from giftware & glassware; wreaths & window lace; baskets & bears; stained glass, stencils, & switchplates. Put a little country in your home, today! **$2.00**



25. Comfortable clothing for little children, newborn to age six.

A collection of charming and practical high-quality clothing for play and dress.

- clean lines, classic designs.
- soft, durable 100% natural fibers.
- coordinating tops, bottoms and accessories.

Catalog **$2.00**

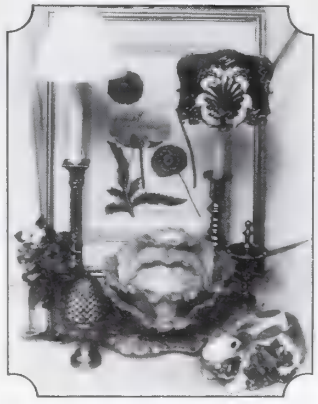
SoftWear for Kids

SGF

SAVINGS ON GIFTS AND FURNISHINGS

26. Substantial savings of 20% to 70% on top quality merchandise. Brand name linens, dinnerware, appliances and more. For a year of SGF catalogues, send **$2.00**

Marble Arch



27. Previously available only to the country's top interior designers, MARBLE ARCH offers you a collection of extremely unusual and very elegant accessories for your home.

Our collection features exclusive reproductions from some of the finest homes in Europe and the U.S. Shop by phone 1-919-869-0002. Catalog **$3.00**

BRASS BEDS DIRECT

28. We at Brass Beds Direct have been building Heirloom products for seventeen years with our one primary goal. Our quality is our commitment and our prices must return to every customer the greatest value possible. This philosophy is the reason for our continued success. Our beds have been given as contestant prizes on The Price Is Right television show for the last ten years and our free color catalog of Heirloom bedrooms is the equivalent of a showroom in your own home. BRASS BEDS DIRECT. For more information call 1-800-242-1330. In CA 1-800-621-0849 ext. 331. Catalog **FREE**

Classic fashions. Personal service. Excellent value.

29. Send for your free catalog from Talbots.

Special value: request your catalog now and get a free $10 gift certificate, good toward your first purchase over $50. **FREE**

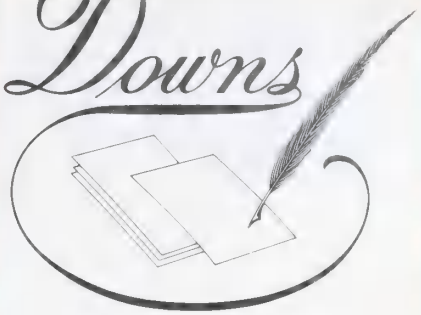
Talbots



30. The Peerless Rug Catalog has a wonderful selection of Oriental Rugs-Kelims, Dhurries, Bokharas, Tabriz, Chinese, and much more. Also included are machine woven rugs and tapestries from Europe as well as Colonial Rugs, Rags, Southwestern Indian designs and contemporary rugs. Peerless is a direct importer and the savings are generally 25% off local dealers prices. **$1.00**

PEERLESS IMPORTED RUGS
ESTABLISHED 1938

Downs



ENGRAVERS AND STATIONERS

OF BALTIMORE

SINCE 1835

31. SAVE 1/2 THE COST ON YOUR OWN CUSTOM-MADE ENGRAVED STATIONERY DIE. The master craftsmen at Downs will create your personal fully engraved stationery on Crane's 100% cotton fiber papers. Be confident that your messages are carried on elegant, socially correct stationery. Examples of die styles & papers; (credited to order) **$2.00**

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32. IF YOU LOVE OLD HOUSES
We have the collection of house plans you've been looking for! Our beautiful portfolio unites 44 authentic Victorian and farmhouse exteriors of yesteryear with practical floor plans updated for modern living. Designs range in size from 1500 to 4500 square feet. All plans designed for economical construction. Working blueprints are available. The **Historical Replications** portfolio, **$12.00**

GARDENER'S EDEN

33. For the garden and home. A broad range of accessories both decorative and useful. Items from the world over are selected for their quality, uniqueness and practicality. Many are designed and hand crafted exclusively for Gardener's Eden. For a one year subscription (U.S. addresses only) **$2.00**



34. One year of the most interesting cookware, glassware, tableware, bedding, fashions, and accessories in the world. One year of the newest products for contemporary lifestyles. One year of the Crate and Barrel catalogues you've probably been hearing about for just **$2.00**

Crate&Barrel

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GRAND FINALE SAVE 20%-70%

35. The **Grand Finale** catalogue is filled with savings on quality merchandise from Pierre Cardin, Martex, Wedgwood and Towle. This Christmas, you'll find exquisite jewelry, designer clothing, china, luggage, fine linens, name-brand appliances, and unique gifts, all at bargain prices. Satisfaction guaranteed. For a full year of catalogues (U.S. addresses only), **send $2.00**



36. We make house calls! Let Dorothy's Ruffled Originals come to you in 96 pages packed with quality-famous home fashions. Enjoy Ruffled, balloon and tailored style curtains, sensational new swags, festoons and comforters-all in your choice of sizes and in a vast selection of decorator fabrics. Dorothy's New Custom Home Decorating Catalog, **$4.00**

Dorothy's Ruffled Originals,® Inc.

The Lighter Side

37. Over 500 lighthearted gifts that lift the spirit . . . . including many surprises that you never knew existed. Your gifts of wit and whimsy, merriment and mirth will be long remembered. All are excellent values (many under $10) and, of course, we ship within 48 hours and guarantee your satisfaction . . . . just as we have since 1914. So add glee and gaiety to your holiday shopping and giving. Send for your Lighter Side catalog today. **$1.00**

HOWARD KAPLAN'S FRENCH COUNTRY STORE

HOWARD KAPLAN'S FRENCH COUNTRY STORE, FALL 1986

38. Your passport to France has arrived! Turn the pages and be transported to the romantic French countryside where you'll see a fascinating collection of unique exclusive items, many designed by Howard Kaplan. Dinnerware, ceramic farm animals, bed and bath linens, authentic bistro ware, elegant bath accessories, delicate lamps, enchanting dolls, music boxes and much more! For a 32-page color catalog, 2 year subscription, send $4.00

the world in stitches

39. A Needleworker's Delight! Hard-to-find, unusual items for any discerning needleworker. Hundreds of threads, include silks and metallics, worldwide embroidery fabrics, patterns, books, kits. Needlework by mail teaching programs. **The World In Stitches, $3.00**

A Cut Above



40. Magnificent beauty in western red cedar. Unsurpassed quality in post-and-beam architecture. Outstanding energy efficiency. And complete custom design freedom. That's what makes Lindal Cedar Homes an undisputed cut above.

See for yourself and send for our two idea books filled with color photos and over 90 different plans for just **$7.00**

LINDAL CEDAR HOMES

PLEASANT COMPANY

PRESENTS
THE AMERICAN GIRLS COLLECTION

❤

41. Introducing a unique, new collection designed especially for girls ages 6-11. Beautiful books, lovable dolls with clothes and accessories, plus exquisite nightwear. All created exclusively for The American Girls Collection. Available only from Pleasant Company. Send for the 24-page, full-color catalogue that tells a story—an experience to treasure. Annual subscription **$2.00**

❤

BOOKS • DOLLS • DRESSES & OTHER DELIGHTS



42. A 12-page booklet featuring decorative fabrics from America's most popular manufacturers. Cotton prints, antique satins, jacquards, chintz and moire in stock. Ideas on how to coordinate solids and patterns to achieve a professionally decorated look. In house workroom offers custom service for curtains, draperies and bedroom ensembles. **$2.00**

Fabrics by Phone

I. Magnin

43. Indulge in a subscription to I. Magnin Reflections®, starting with our collector's item gift edition. We fill it with only our very best. I. Magnin selections from the finest American and European designer collections. Beautiful gifts for your home and everyone special in your life. One year subscription, U.S. only, **$5.00**

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The Scottish Lion

...Like a trip to the British Isles...



44. The Scottish Lion's full-color catalog blends tradition with up-to-the-minute fashion. British designers dominate this most distinctive collection of giftware, clothing, and jewelry, some handmade, for men and women from England, Ireland, Scotland and Wales. Specialty foods and a custom ordering service for kilts and their accessories round out a full import selection. For the current and next 2 catalogs, **$2.00**

THE POPCORN FACTORY

45. THE POPCORN FACTORY. No one ever forgets the person with enough imagination to send 6 ½ gallons of popcorn in one of our exclusively designed containers. We also recommend our almond pecan corn, chocolate pizza and other delicious confections. We also can personalize a variety of items with a name or company logo. Memorable gifts priced as low as $10. Holiday catalog **FREE**



46. European china and crystal. Buy fine china and crystal tableware (more than 1000 patterns available) and giftware and Strass crystal chandeliers from twenty famous manufacturers direct from Denmark, English, France, and Sweden at outstanding savings. For price quotes on specific china or crystal patterns, call 1-800-334-5698 weekdays 9 to 5 (ET). In NC, call 919-864-7372. Beautiful color catalog. **$3.00**

The GAILIN COLLECTION

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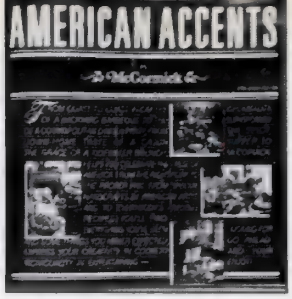
47. Elegant lace imported from France. Recall the romance of a time gone by with beautiful lace curtains offered by **Rue de France**. Also available are bed linens, table linens, pillows, and more. For a 24 page color catalog, send **$2.00**

W.M. Green & Company

of North Carolina

Exceptional Gifts & Accessories By Mail

48. Christmas is the most magical time of the year at W.M. Green & Company. Let us make yours unforgettable with gifts which will excite everyone on your list. Our 48-page collection of exceptional handcrafted gifts and accessories includes whimsical decorations to herald the season, as well as lifelong investments for your home. A Christmas gift from our exciting collection is sure to be appreciated for years to come. Series of catalogs, **$2.00**



WHY JUST HAVE DINNER WHEN YOU CAN HAVE AN EVENT?

49. A Texas barbecue. A Chesapeake brunch, or a ragin' Cajun feast. Now one catalog offers all the recipes, tableware, cookware, and decorations you need to bring them off without a hitch.

It's from McCormick, the people who know American tastes best. You'll find great gift ideas, too, and a coupon worth $2 toward your first purchase. Just $1 for a year's subscription, so order today.**$1.00**

McCormick®

RENOVATOR'S SUPPLY

50. We offer a unique selection of yesterday's treasures...today! Choose from hundreds of authentic reproductions — locks & latches, faucets & fixtures, chandeliers & candleholders, knobs and knickknacks. All of our products are quality crafted the good, old-fashioned way in solid brass, porcelain, wrought iron, and solid oak. And, we have something to fit every decor. Colonial, Victorian, Country, and Contemporary. $3.00



51. The armchair-shopper's favorite for over 50 years. Full-color catalog features hundreds of gifts and gadgets for special friends and every member of your family. You'll find toys, stationery, holiday decorations, personalized products of all kinds, housewares and decorating accessories—many under $5 and all are guaranteed to please. Excellent values, reliable service. **CATALOG FREE**

Miles Kimball
Oshkosh

THE SAN FRANCISCO MUSIC BOX COMPANY

Exclusively Music Boxes

52. Make someone happy with a musical figure, a magnificent handmade Swiss movement, or any of our many unique Music Boxes. Choose your tune: we have dozens; and hundreds of boxes—the largest selection of quality Music Boxes in the world. You'll find just the gifts you need. For a series of 3 catalogs, **$2.00**

Sabel Designs

53. Levolor, Del Mar, Louver Drape, Graber! Now get the name-brand, first-quality fashion drapes and blinds you've always wanted at prices you never dreamed possible. We assure you of the lowest prices, best guarantees, plus fast shipping on all the most popular styles and colors—micro and mini-blinds, pleated shades, fabric verticals, wooden blinds and much more. Ordering your favorites is as easy as calling a friend. And we back every product with prompt, courteous personal service. We pledge your 100% satisfaction or your money back. Send for our complete description of the latest window treatments including color brochures, fabric sample and price charts. **$1.00**

suzo

FANTASY CLOTHING FOR EVERYDAY WEAR



54. SUZO'S newest catalogue features imaginative clothing and costumes for your child showcased in our unique "Cut-a-logue"...a catalogue that is a paper doll cut-out book. You'll find it well worth **$2.00**

By appointment to
HRH The Duke of Edinburgh
Manufacturers of Toilet Requisites
Penhaligon's Limited London

PENHALIGON'S

COVENT GARDEN
LONDON

Perfumers Established 1870

55. Penhaligon's. Classical perfumes and toilet waters for Ladies and Gentlemen and an extensive range of after shaves, bath oils, soaps and talcum powders. Antique scent bottles and English silver for the dressing table. Exceptional gifts, charmingly wrapped and exclusive to Penhaligon's.

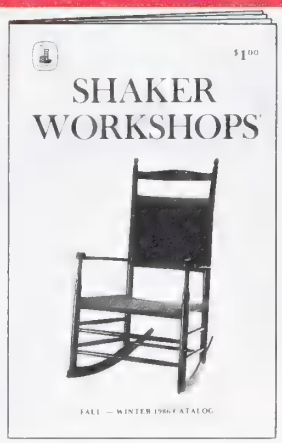
Send for our colour catalogue and details of our mail-order service. **$5.00**



Carroll Reed

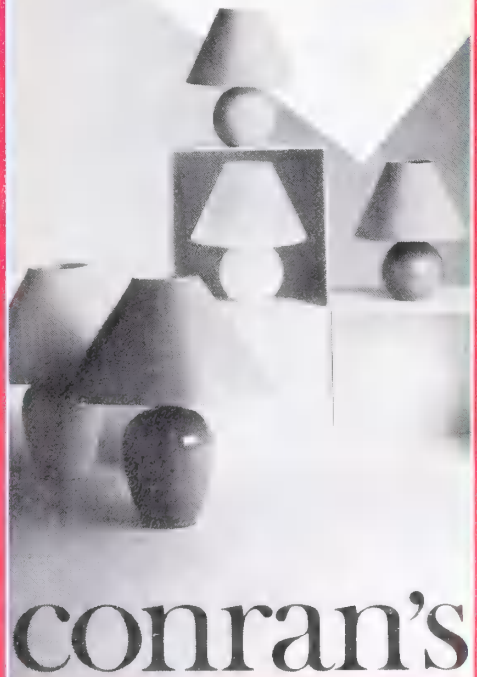
Fall Fashion Collection

56. Shop for style! Every issue brings all-new, exciting fashions. Flattering looks in today's silhouettes. Fifty years of fine quality dresses, separates, shoes and accessories for casual, dress and career wear. Personal shoppers to help you. Satisfaction guaranteed. Subscription $2; includes a $5 Gift certificate. Order now. **$2.00**



57. An exciting collection of Shaker furniture reproductions available as kits or finished to your specifications - Rocking chairs, dining chairs, trestle tables, candle stands, beds and more. All exemplify the simplicity and versatile beauty of Shaker design. Also featured: Shaker baskets, oval boxes, pegs, pegboard, dolls, and miniature furniture. Large selection of replacement chair tape. Everything fully guaranteed. 48-page color catalog $**1.00**

58. Thirty-six pages of our best-selling furniture and accessories, plus an especially affordable collection of **BASICS**. From the living room to the home office, let **BASICS** stretch your design dollars. **Send $2.00**



conran's

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GUMP'S

SINCE 1861

San Francisco's most extraordinary store!

59. Find out why Thomas Hoving, former director of New York's Metropolitan Museum, called Gump's "The greatest store of its kind in the world." Send for the exclusive Gump's Gift Book and shop at home from the most distinctive assortment of gifts available today - oriental pieces, china, crystal, lamps, fashion and jewelry (Outside the U.S. subscription $15.00). A one-year, four-issue subscription is **$3.00**

San Francisco • Beverly Hills • Dallas • Houston

Celebrating Our 125th Anniversary

STONEHEDGE



60. Exciting architectural reproductions hand cast in plaster or cement for home & garden. Available in "pickled pine", terra cotta & white finishes. Send $2 for our new '86 catalog of table bases, consoles, wall brackets, statuary and planters. Discounts to the trade. **$2.00**

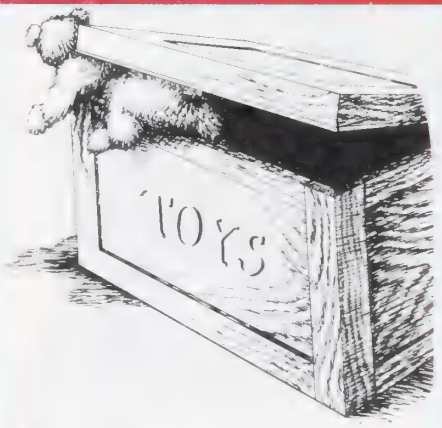
STONEHEDGE

Architectural Furnishings for Home & Garden

THE GIFT HOUSE

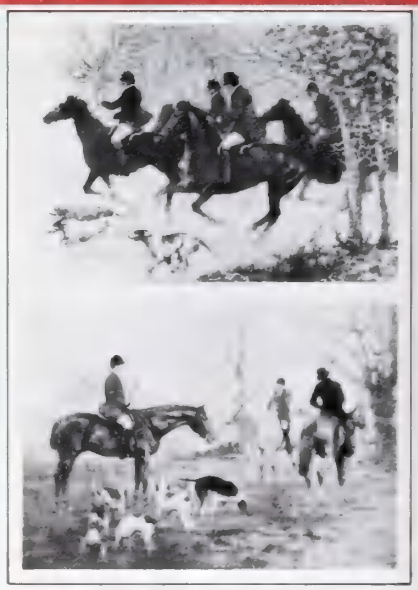


61. Welcome! Our 48 page color catalog is brimming with beautiful and unusual gifts for everyone. THE GIFT HOUSE presents a wide selection of decorative accessories for the home. We offer many practical and handy items for everyday use. Also featured are many fine quality, personalized items. **$1.00**



the enchanted doll house

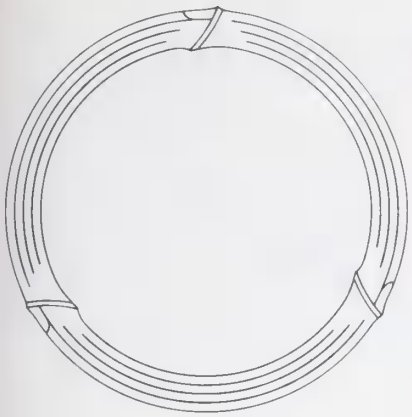
62. Did you have a favorite doll or toy you'll never forget, one that comes alive in your memory even as you think about it? Such wonderful playthings can still be found, ready to delight you and the children in your life, in our 64-page color catalog. It's brimming with unique toys and tomorrow's keepsakes. Many exclusives, including adorable bears and breathtaking collector dolls. Subscription (starts in Sept.): **$2.00**



63. Color portfolio of limited edition Hunt Prints, Williamsburg scenes and Hunt notecards reproduced from original watercolors and oil paintings. Perfect gifts for home or office. Portfolio **$1.00**

PRINTS

McGUIRE



64. McGuire. Large 68 page book with 87 color pictures featuring the classic collection of premier-quality rattan designs. Also shown - designs from McGuire Special Collections: Bamboo Tables, Oriental Hardwood, Teak, Willow, Palasan, Laced Rawhide and Zambales. **$5.00**

Goodes of London

THE FINEST CHINA & GLASS SHOP IN THE WORLD – SINCE 1827

65. A beautiful selection in full color of the finest china, glass, silver, cutlery, table lamps, ornamental items and gifts to be found anywhere in the world. Shopping by mail offers excellent savings compared with U.S. retail prices. Catalogue price, **$4.00**

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☐	35. Grand Finale	$2.00
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We'll forward your request to the companies involved. They will send their catalog directly to you.

Please allow 6-8 weeks for delivery. **This offer expires October 24, 1986.**

Supplies may be limited and HOUSE BEAUTIFUL will refund your money or credit your charge for catalogs ordered, should supplies be depleted.

For your records, we recommend that you keep a copy of this transaction. To obtain information concerning the delivery of your catalogs, write HOUSE BEAUTIFUL at the above address. Please state the amount of order, date order sent, method of payment, and the name and number of each catalog ordered.

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Add $1.50 Service charge for postage/handling.

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(Make payable to HOUSE BEAUTIFUL)

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Accents On Decorating



Add that distinctive touch with an upholstered traditional sofa table & midget stools. Table 27" H, 14" W, 52" L. In your fabric $169; in ours from $193. Stools 12" W, 18" L, 18" H. In your fabric $132 each; in ours from $148 each. Shipping extra. Catalog $3. Hunt Galleries, P.O. Box 2324. HB868, Hickory, NC 28603. (704) 324-9934.



Match any decor with the Ruffled Pouffe. Adjusts to desired position & holds pouf when extended. Select from custom sized & luxurious fabrics. Ecru Rose (shown), 90" W x 63" L with 6" lace ruffle; unlined $100, lined $132. Catalog $4. Dorothy's Ruffled Originals, Inc., 6721 Market Street, Wilmington, NC 28405. 1-800-334-2593; in NC 1-800-672-2947.

Create a bedroom focal point with coordinated bed linens. The Full Floral ensemble features hand embroidery, cutwork & crocheted details in 100% white cotton. Queen blanket cover $300, ruffle $195, shams $135 pr. Color catalog of lace, bed linens, tablecloths, pillows, $2. The Chelsea Collection, Box 912, Dept. HB8, Northville, MI 48167. (313) 349-6976.





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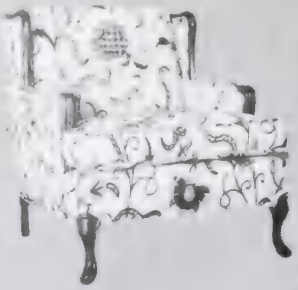
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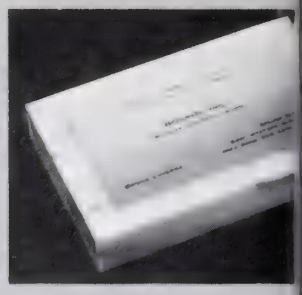
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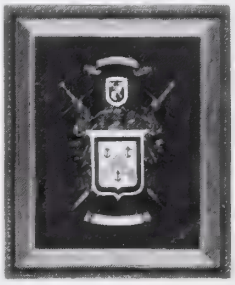
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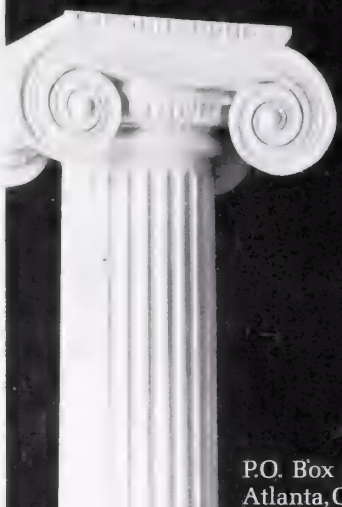
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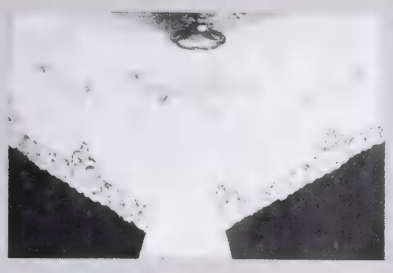
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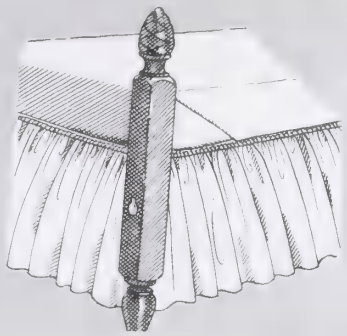
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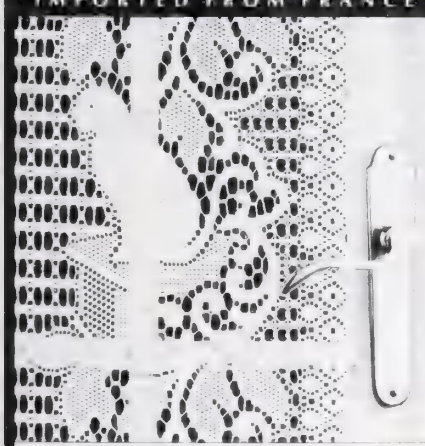


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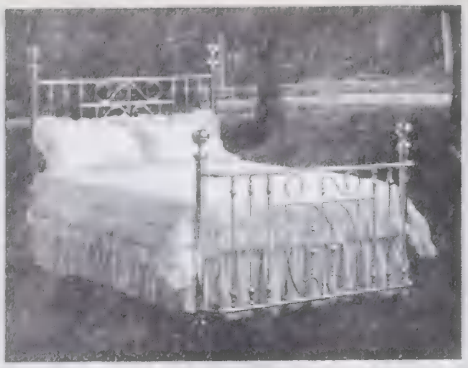
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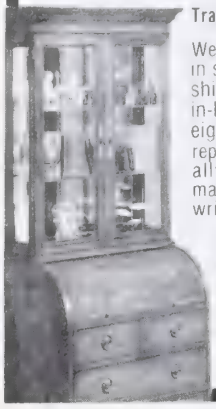
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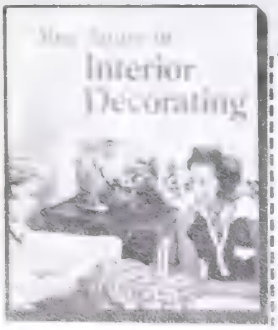
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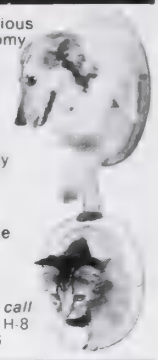
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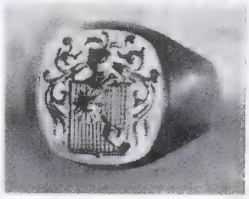
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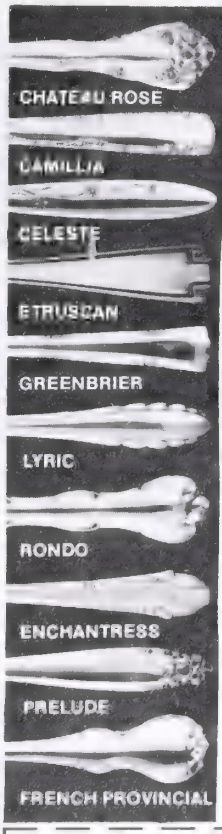


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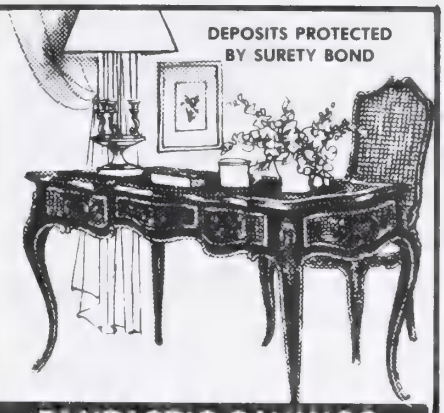
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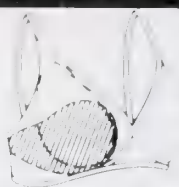
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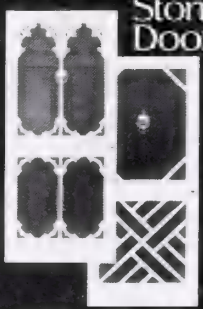
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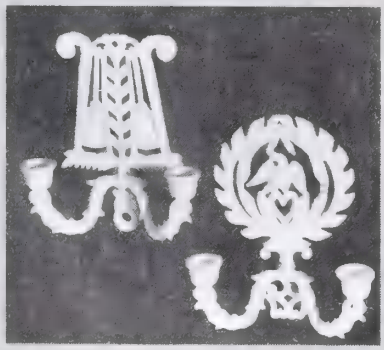
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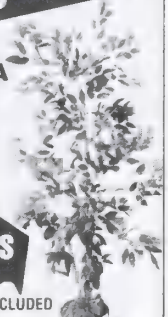
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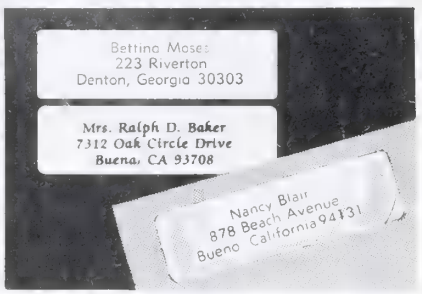
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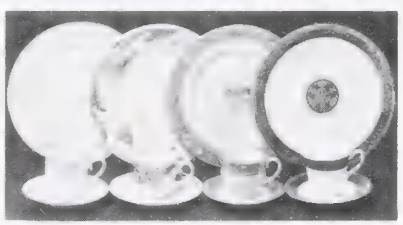
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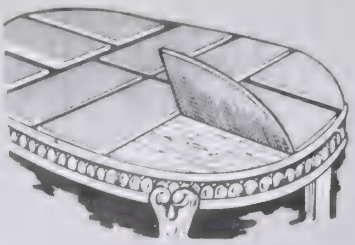
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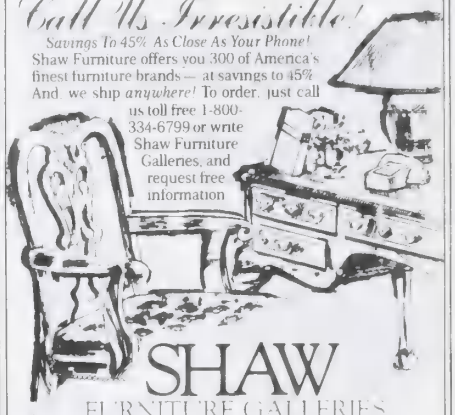
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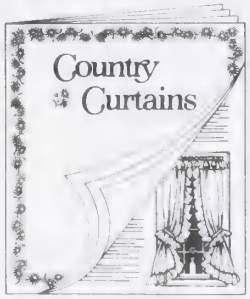
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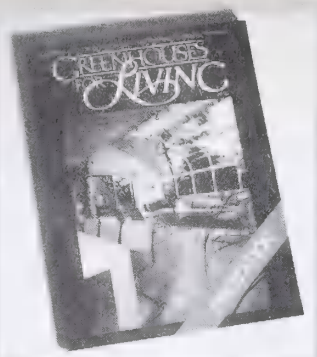
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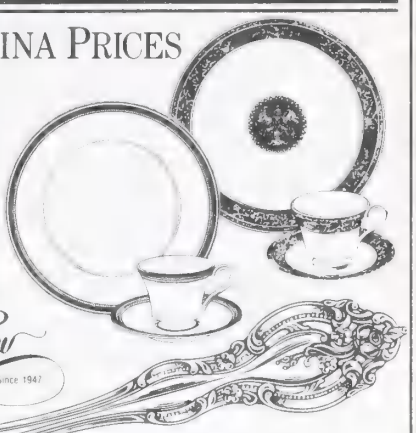
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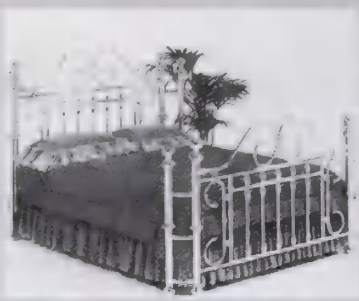
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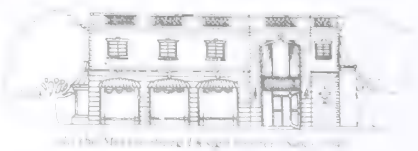
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PRODUCT INFORMATION

Continued from page 111

York 10021. **Sponges, soaps**—Caswell-Massey (R), 518 Lexington Ave., New York 10017.
Designer: Pamela Scurry

●*Pages 84 to 85:* **Towels**—Palais Royal (M), 923-0 Preston Ave., Charlottesville, VA 22901. **Antique wicker furniture**—The Wicker Garden (R,T), 138 Madison Ave., New York 10128.

RICH IN TRADITION

Architect: Jane Siris, Siris/Coombs Architects, 2112 Broadway, New York 10021. *Contractor:* Mike Cole, Cole and Webster Inc., 560 E. Main St., Newport, VT 05855. *Landscape Architect:* Dirk W. Sabin, 35 Alan Road, Danbury, CT 06810. *Size of house:* less than 2,500 square feet on approximately five-acre lot. *Structure:* poured concrete foundation with a wood frame. **Exterior walls,** ½-by-6-inch cedar clapboard—MacMillan Bloedel Ltd. (M), 1075 West Georgia, Vancouver, British Columbia, Canada V6E 3R9. **Insulation,** 12-inch Batt—Owens-Corning Fiberglas Corp. (M), Fiberglas Tower, Toledo, OH 43659. **Windows and sliding glass door,** triple-glazed—Pella Products (M), 155 Main St., Greenfield, MA 01302. **Skylights**—Velux-America Inc. (M), 155 West St., Wilmington, MA 01887. **Interior walls and ceilings, Sheetrock**—U.S G. Corporation (M), 101 South Wacker Drive, Chicago, IL 60606. **Sealer**—E.A. Thompson Co. Inc. (M), 825 Crossover Lane, Ste. 240, Bldg. C, Memphis, TN 38117. **Floors of maple**—CDF Building Products (M), Harrison Ave., White River Junction, VT 05001. **Door hardware**—Amerok Corporation (M), PO Box 7018, Rockford, IL 61125-7018. **Vigilante wood-burning stove**—Vermont Castings Inc. (M), Prince St., Randolph, VT 05060. **Backup electric baseboard heating**—Berko Electric (M), PO Box 188, Peru, IN 46970.

●*Page 88:* **Sconces**—Authentic Designs (M), The Mill Road, West Rupert, VT 05776. **Table lamp**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Pillows, wainscot rug**—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Oil lamp, glass cylinder vase, flower basket**—Of All Things (R), 900 First Ave., New York 10021.

●*Page 89:* **Hay knife, painted rooster, painted fish**—American Primitive (R), 242 W. 30th St., 5th floor, New York 10001. **Sconces**—Authentic Designs (M), The Mill Road, West Rupert, VT 05776.

ENTERTAINING PLUS

●*Page 91:* **C'est Mousse,** authentic French chocolate mousse, ½ pint, $1.99; available in fine supermarkets and gourmet shops in Atlanta, Baltimore, Boston, Chicago, Florida, at Balducci's, San Francisco and New York; Food Emporium, Gristedes, Kings. **Di Camillo Bakery's Volare Di Cioccolata chocolate chip cookies,** one-pound cannister, $13.20; eight-ounce bag, $7.50 (shipping included; mail order prices). To order write or call—Di Camillo Bakery (R,MO), 811 Linwood Ave., Niagara Falls, NY 14305; (716) 282-2341. Also available at Bloomingdales, Macy's New York and Neiman Marcus. **Marie Brizard Chocolat Liqueur,** available at liquor stores nationwide.

SUMMER LIGHT

●*Page 94:* **Green majolica dessert plate** c. 1870, $750, 10-piece set; *Bottom:* **Creamware dinner plate** c. 1790, 12-piece set, $2,500—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021.

●*Page 96:* **Washington Limoges dinner plate,** $47 each; five-piece set, $165; *Bottom:* **Italian ontano wood buffet dinner plate,** $30 each—Thaxton & Co. (R), 780 Madison Ave., New York 10021

KITCHEN ESSENTIALS

●*Page 99:* **Muffin pans**—Chicago Metallic (M); available in stores or mail order—Chef's Catalog, Dept. HB, PO Box 1614, Northbrook, IL 60065-1614. **Donvier Shakemaker**—Nikkal Industries Ltd. (M); (800) 334-4559. **Wall tiles**—Country Floors Inc. (R,T), 300 E. 61st St., New York 10021. **SilverStone SUPRA,** also in pewter, black, copper brown—SilverStone (M), DuPont Co., Wilmington, DE 19898; in stores this fall. **Ultra-Mate's complete range of washing machines**—Speed Queen Co. (M), Shepherd St., PO Box 990, Ripon, WI 54971-0990, available in stores. ■

HOUSE BEAUTIFUL

INFORMATION CENTER
August 1986 Issue

Manufacturers of the products and services that appear in the pages of HOUSE BEAUTIFUL want you to get maximum satisfaction from your purchases. That is why many prepare brochures and booklets filled with ideas and information you can use.

A complete listing and description of booklets offered this month appears on page 107 of this issue. To order the brochures you want, simply circle the appropriate numbers on the form below.

We'll send your request on to the companies involved. In most cases, you'll receive the material you order directly from the companies within 90 days of our receipt of your request. (Sometimes, orders for the particular booklets may outnumber printed supplies.) The price of the booklet—if there is one—is indicated by the amount following the booklet number below. You may send cash, check or money order (no stamps, please) in payment for the total cost of booklets ordered. Be sure to add $1.00 to the total amount to cover processing and handling.

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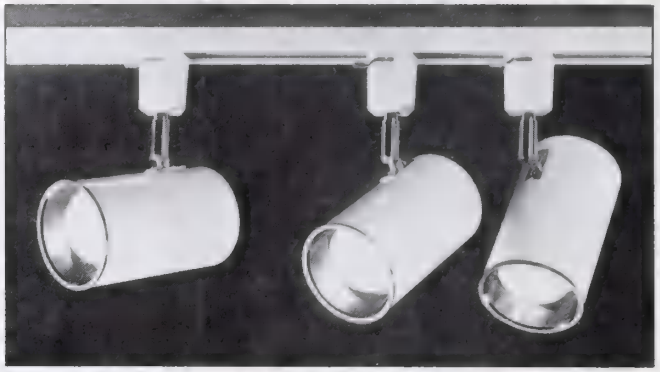
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Bringing high-tech into the home never worked better than with track lighting. Its functionality is unquestionable — nothing is more convenient than swiveling adjustable lightheads sliding on their own powered track, allowing you to position and aim light just as you need it. This stylish design is the same as selected by museums, galleries and restaurants for many years. Now it's easier than ever before for do-it-yourself home installation of track lights on wall or ceiling. This complete track light kit comes with a 15′ cord for plug-in installation and canopy if you prefer to wire directly into existing junction box. The four foot track, and track fixtures are UL-listed and come with everything needed for installation. (Bulbs not included.) Choice of styles: Two-head light system rated for 100W bulbs, #A1555, **$49.00** ($5.95); or three-head light system for 75W bulbs, #A1556, **$59.00** ($6.95).

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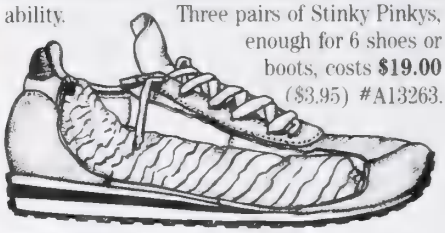


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Mail to: **H.M. SPECIALTIES,** c/o Tools For Living, Dept. HFEE 086; P.O. Box 1574, Radio City Station; New York, NY 10101

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

What can you tell me about this very old sideboard? Made of mahogany, it has inlaid designs, ivory keyholes and handles of thin brass. —K. M., Baton Rouge, La.



The design of your sideboard suggests that it is American. The tapered legs without a spade foot, the inlaid design and the proportions are those favored by Massachusetts cabinetmakers. Your sideboard is in the Federal style that was popular from 1790 to 1800. The small drawers held silver. The side cupboards were used to store wine or other equipment needed to wash dishes. A period sideboard as attractive and well-proportioned as yours should sell for over $8,000.

How should I get this strange fishbowl appraised? I want to insure it. —D. G., Boston, Mass.

Antiques should be appraised by an appraiser who is listed in the Yellow Pages of the telephone book. You may be able to get a free appraisal. Some auction houses will offer a free appraisal if you bring the item to them. Museums are not permitted to give a value but will usually tell you the age and maker of your item. Many museums have identification days once a month.



Your fishbowl was probably manufactured by the Sandwich Glass Company of Sandwich, Mass., between 1870 and 1890. The base had many uses. The fish bowl screwed into a metal fitting on the collar above the tail. A candle socket could be used instead of the bowl. Your bowl is almost identical to one that sold at auction last year for $500.

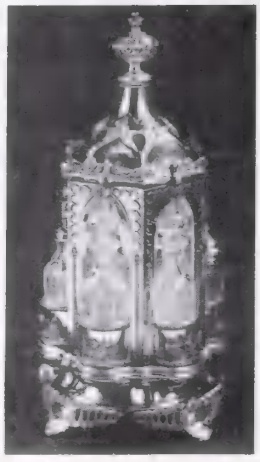
This metal and ivory figurine is nine inches high. It seems to be made of bronze but has a gold-colored dress and red head scarf. The base is made of black marble. There is a scratched signature "F. Preiss" on the back. How old is the figurine and what is its value? —S. P., Racine, Wis.



Your figurine was made by a well-known artist who worked in Paris and Berlin. His figures were made using chryselephantine bronze and decorated with gold and ivory. Some figures were also cold-painted for added color. Preiss, the artist, lived from 1883 to 1943, and he made most of his figures in the Art Deco style that was popular in the 1920s. During this period a surplus of ivory from the Belgian Congo made ivory very inexpensive and therefore a popular material with artists of the time.

Your figurine, known as "The Archer," was pictured in a 1936 English catalog. It was made in two sizes and could be altered for special orders. Make sure your figurine is not missing the sword at her belt. Never use an abrasive product to clean it. The patina is important. Today your piece is worth about $3,500.

My very large silver castor set opens and closes. Six glass bottles inside hold oil, vinegar, mustard and other condiments. The seal on the bottom has a patent date of December 1857. Is the piece valuable? —S. S., New York, N.Y.



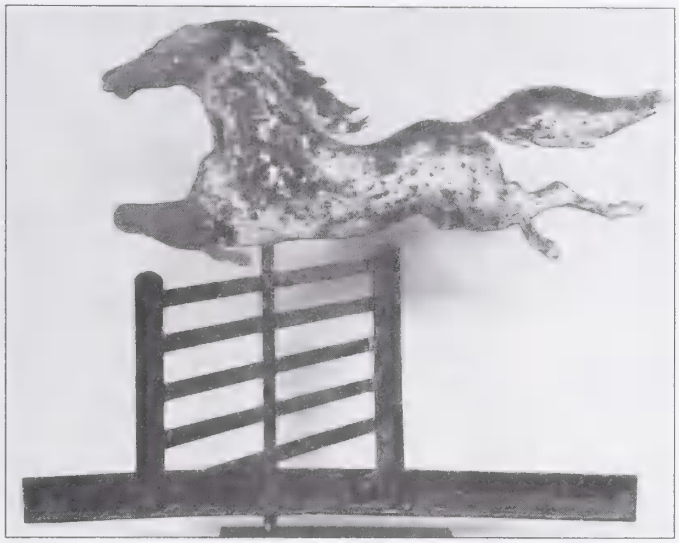
You own a "Magic Castor" that was patented by Edward Gleason of Gleason & Sons, Dorchester, Mass. The castor became stylish during the early-18th century, and by the 1850s elaborate silver-plated pieces were made. They were out of style by 1890. The cathedral-shaped castor was kept in the center of the table or on the sideboard. Your castor may be the most impressive made by an American manufacturer. If the silver plate is in good condition and all bottles are original, it is worth about $750; if it needs to be replated, about $550.■

WHERE TO FIND IT

ORIGINALLY INTENDED FOR "USEFUL DOMESTIC PURPOSES," FOLK ART IS NOW SOUGHT AFTER FOR ITS DECORATIVE APPEAL

By SYLVIA SUNDERLIN

Folk art is a controversial term used for many kinds of handmade objects produced mostly for useful domestic purposes but often embellished with whimsical or original design. The use of materials at hand—native woods for carving, homespun wool, scraps of cloth, straw, cornhusks and "found" objects—is characteristic of folk art. Many objects, carved barnyard animals, for instance, seem droll but clumsy. Other articles, such as hooked rugs and American Indian beadwork, exhibit great skill and imagination.



Rare 19th-century weather vane by a Massachusetts craftsman is from Steve Miller.

STEVE MILLER

Amfern Galleries, PO Box 378, Alburg, VT 05440; (802) 796-3285; in Montreal, Canada (514) 935-4021—Catherine Sutherland's two antiques shops have northern New England and Canadian folk accessories: quilts, hooked rugs, wooden sculpture and primitive paintings. The shops are open by appointment only; telephone inquiries are invited.

Anne Ellman, PO Box 26, Montgomery, NY 12549; (914) 457-3847—Mrs. Ellman's specialty is American ethnic folk art: American Indian and Alaskan dolls, beadwork, carvings, cornhusk bags and baskets and ornamental leather. Call first for an appointment.

M. Finkel & Daughter, 936 Pine Street, Philadelphia, PA 19107; (215) 627-7797—Well-known for its fine hooked rugs and samplers and exceptional quilts, the shop also stocks rare country pieces. Summer hours are Monday through Friday, 10 A.M. to 6 P.M.; after Labor Day, Tuesday through Friday, same hours; Saturday and Sunday, 11 A.M. to 5 P.M. Inquiries are welcome.

Carl Hammer Gallery, 200 W. Superior St., Chicago, IL 60610; (312) 266-8512—A specialist in "outsider" (out of the mainstream) folk art, such as crayon drawings by Mary Bell from the early 1920s, unusual wood carvings and tramp art, Carl Hammer also has a fine collection of Amish and Mennonite quilts. Gallery hours are Tuesday through Saturday, 10 A.M. to 5:30 P.M.

Marston Luce, 1314 21st St., NW, Washington, DC 20036; (202) 775-9460—Mr. Luce has a small, superior collection of folk art articles in surprising variety: stone carvings, decoys, weather vanes, baskets, quilts and primitive landscape paintings. His shop is open every day except Sunday, 11 A.M. to 6 P.M.

Mill Village Antiques, Rte. 136 East, Francestown, NH 03043; (603) 547-2050—Among an assortment of general Americana are hand-carved wooden fish decoys and duck decoys. The Radtkes also have folk carvings and an occasional whirligig. Their shop is open Thursday through Monday, 10 A.M. to 5 P.M.

Steve Miller, 17 E. 96th St., New York, NY 10128; (212) 348-5219—Weather vanes are Mr. Miller's specialty, and he usually has a few of the best to be found. Other treasures are primitive paintings, decoys and wood carvings. The shop is open weekdays after 2 P.M., and weekends by appointment.

Mulberry House, 1028 Canton St., Roswell, GA 30075; (404) 998-6851—Jean Brady has a variety of folk art items, including primitive paintings, hooked rugs, outstanding quilts, samplers and handwoven coverlets. Her shop is open Tuesday through Saturday, 10:30 A.M. to 4:30 P.M., Sunday, 1:30 P.M. to 4:30 P.M.

The Nautic, 102 Meinard St., Lake Leelanau, MI 49653; (616) 256-9954—Gary Miller specializes in Michigan carved, wooden fish decoys. He also has duck decoys, other hunting and fishing paraphernalia, hooked rugs and wood carvings. Telephone inquiries are invited; mail order catalog of fish decoys, $3.

Nonesuch Gallery, 1211 Montana Ave., Santa Monica, CA 90403; (213) 393-1245—Gloria List has an outstanding assortment of Western folk art. Her specialty: art and antiques made throughout the Pacific Coast area. She has American Indian ceramics, carvings, leather and beadwork from Alaska, santos and other religious and textile art from Central America. Telephone for shop hours.

Ohio and Pennsylvania Furniture, PO Box 31, Glenford, OH 43739; (614) 659-2206—The Noyes' antiques shop contains some outstanding Ohio folk art, such as quaint furniture, folksy cupboards, birdhouses and a variety of carved and painted sculptures. Telephone for an appointment or send a written inquiry for specific items.

Charles & Mary Riser, Rte. 1, Box 380, Boonsboro, MD 21713; (301) 432-6629—The Risers have a mail order business dealing in all kinds of antique accessories including fine folk art pieces. Send self-addressed stamped envelope for current list with prices. ■

HB ARCHITECTURE TODAY

"FOR THE FIRST TIME, IT'S ACCEPTABLE TO ADMIT THAT ONE IS NOT SURE OF ONE'S VALUES, THAT CHANGE IS PART OF THE PROCESS OF LIFE"

The following conversation is excerpted from an interview by Barbaralee Diamonstein.



JONATHAN DARBY



HEDRICH BLESSING

Stanley Tigerman and the weekend house he and his wife designed.

Stanley Tigerman is known for both his unusual ideas and his irreverent approach to building. In the architectural establishment of his native Chicago, he is an eclectic in a city dominated by the work of Mies van der Rohe. Although Mr. Tigerman is looked on as something of a maverick, his work has earned him many awards and honors.

BLDD: You have been called "the seasoned guerrilla leader" and the "enfant terrible" of Midwestern architecture. What has prompted the use of such labels?

ST: I'm just a very quiet person, a short, fat Jewish architect practicing in Chicago.

BLDD: What continues to make Chicago compelling for you?

ST: Being an architect in Chicago is like being born wealthy. Chicago is architecture's mecca. Chicago is a builder's town .... Some years ago, I saw a poster at LaGuardia Airport that had a frontal photograph of the Seagram Building. The only type on it was: "This is the only building in New York City by Mies van der Rohe. Isn't it a shame?" In Chicago there are forty-five buildings by him completed while he was alive. There are over fifty by Frank Lloyd Wright. There are over seventy-five by the first Chicago School—John Wellborn Root, Louis Sullivan. And then there are buildings by the descendants. One is confronted by this enormous tradition everywhere in Chicago.

BLDD: Where is the center of architectural thought these days, and where is the center of architectural practice?

ST: New York architects think that the center of architectural thought is in New York and that the center of architectural production is in Chicago—that it's the East Coast versus Middle America. This is simply not true. Bob Venturi's office [in Philadelphia], for example, produces extraordinary working drawings, and Bob Stern's buildings are very beautifully made, belying the idea that New Yorkers cannot build well. And in Chicago there are people like Tom Beeby, who is utterly brilliant at an intellectual, conceptual level, writes wonderfully, draws romantically and evocatively. I think the distinction made between the East Coast and the Midwest was a simplistic way of putting people in boxes. Notice that we entirely avoid mentioning the West Coast, which is like another country. . . . They're very funny people out there. They make me look like Grandma Moses.

BLDD: How important a role does your religion play in your work?

ST: In terms of the scholastic side of my work, it plays a large role. I think the Jewish tradition teaches you the ability to come to terms with disparate conditions without letting one side overwhelm the other. Also very much a part of the Jewish religion is studying things without an end point in mind.

BLDD: You've said that concern for the client is an aspect of architectural morality that is seldom considered. Is that something that interests you a great deal?

ST: Yes. The philosophy that included service as a part of architecture was thrown away at the end of the sixties. But even Bob Venturi has often said that in many ways he considers himself a hired gun.

BLDD: What spaces have you designed for yourself? Do they represent the central ideas of your work?

ST: The only thing I've ever really designed for myself I'm now in the process of doing, with my wife, Margaret McCurry, who is also an architect and my partner. We're building a weekend house in Michigan on the lake. She's an Episcopalian from Lake Forest and graduated from Vassar, so we're an odd juxtaposition in architectural terms. The house is a bit more hers than mine. She has great taste—with one incredible exception, me—so the house is very beautifully detailed and proportioned.

BLDD: In what direction is architecture going now?

ST: What's beginning to take place is a struggle to present the many contradictory conditions today—America versus Europe, syntax versus semantic symbolism, any number of dualistic oppositions. Bob Stern works in his way, Graves works in his. Little will change them, I would hypothesize, and almost nothing will change Richard Meier. Because these very forceful and important people represent differing attitudes, and because none of them represents the single right way to do things, one begins to reflect on the condition of the dialectic, the dialogue, the interaction not just between those people but within the work itself. The struggle is between the process and the product. Before the late sixties, American architecture was very sure of itself. Mies and Le Corbusier had won, and their descendants were everywhere. But at the end of the sixties, the cultural revolution, inner-city problems, black revolutionaries, advocacy planning and numerous social concerns caused a rejection of prior products. It was at that time that the Vietnam War was taking place and that Venturi's book—*Complexity and Contradiction in Architecture*—came out. We tend to forget about all that struggle, but I would contend that the situation today is a product of the struggle among all of those trends. It is as yet unresolved, which is the part that interests me.

BLDD: Are these the best years of your life?

ST: They're the best in the sense that there is a genuine exchange between architects that I find rewarding. Architects are willing to give and take criticism, and I like that very much. I also think that for the first time an authentic American architecture is developing.■

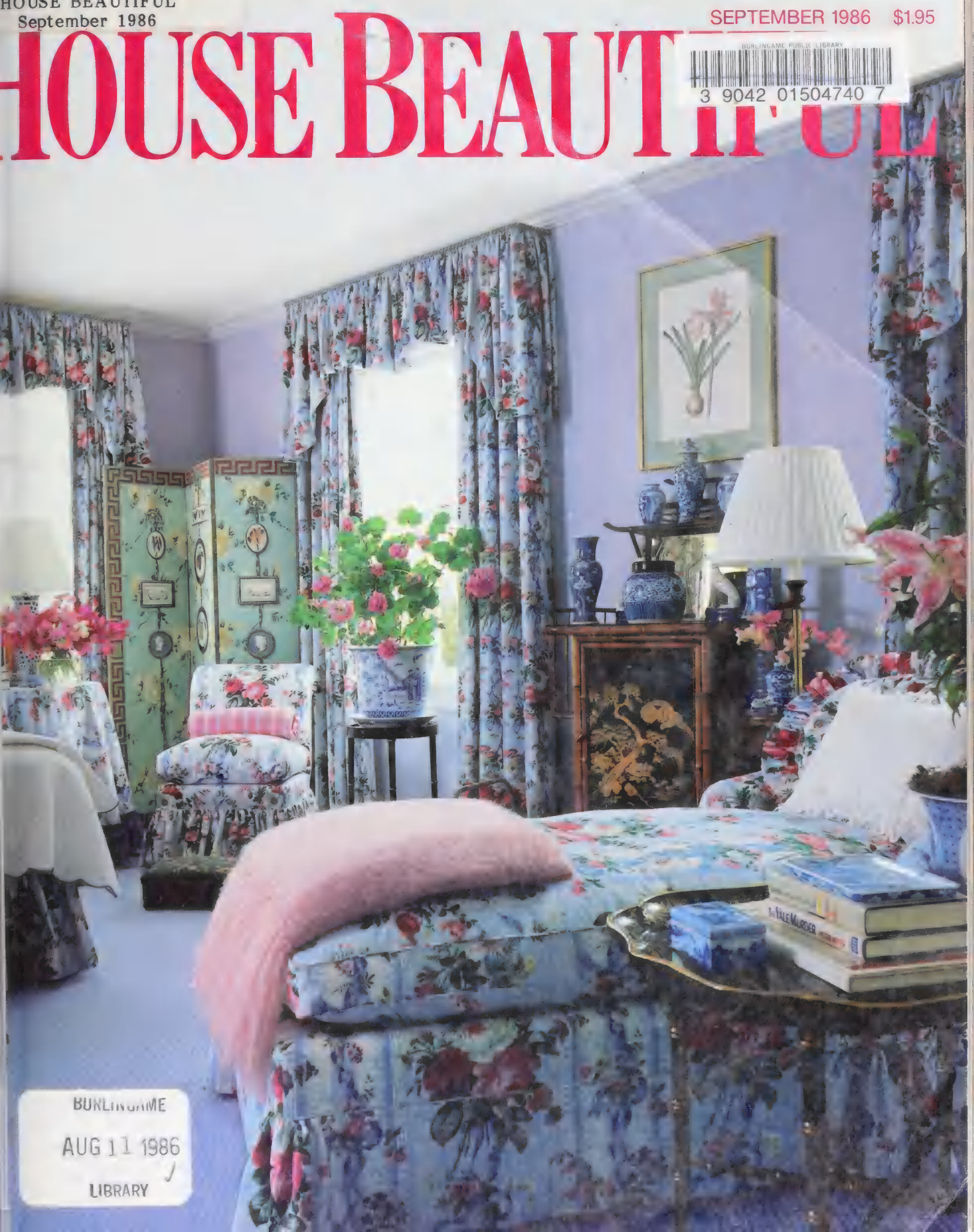
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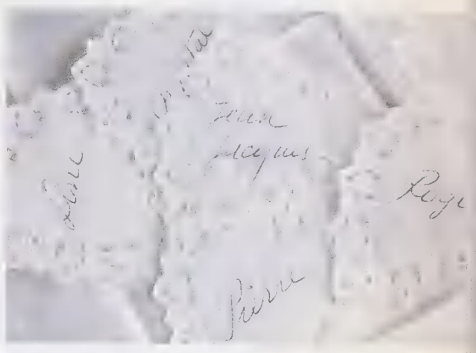
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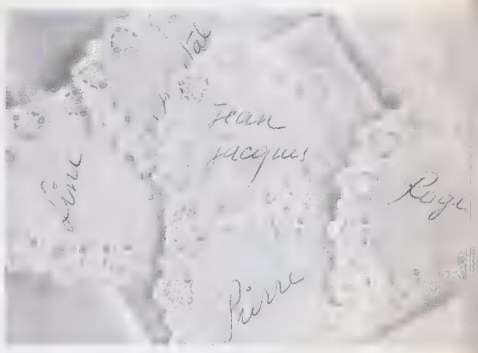
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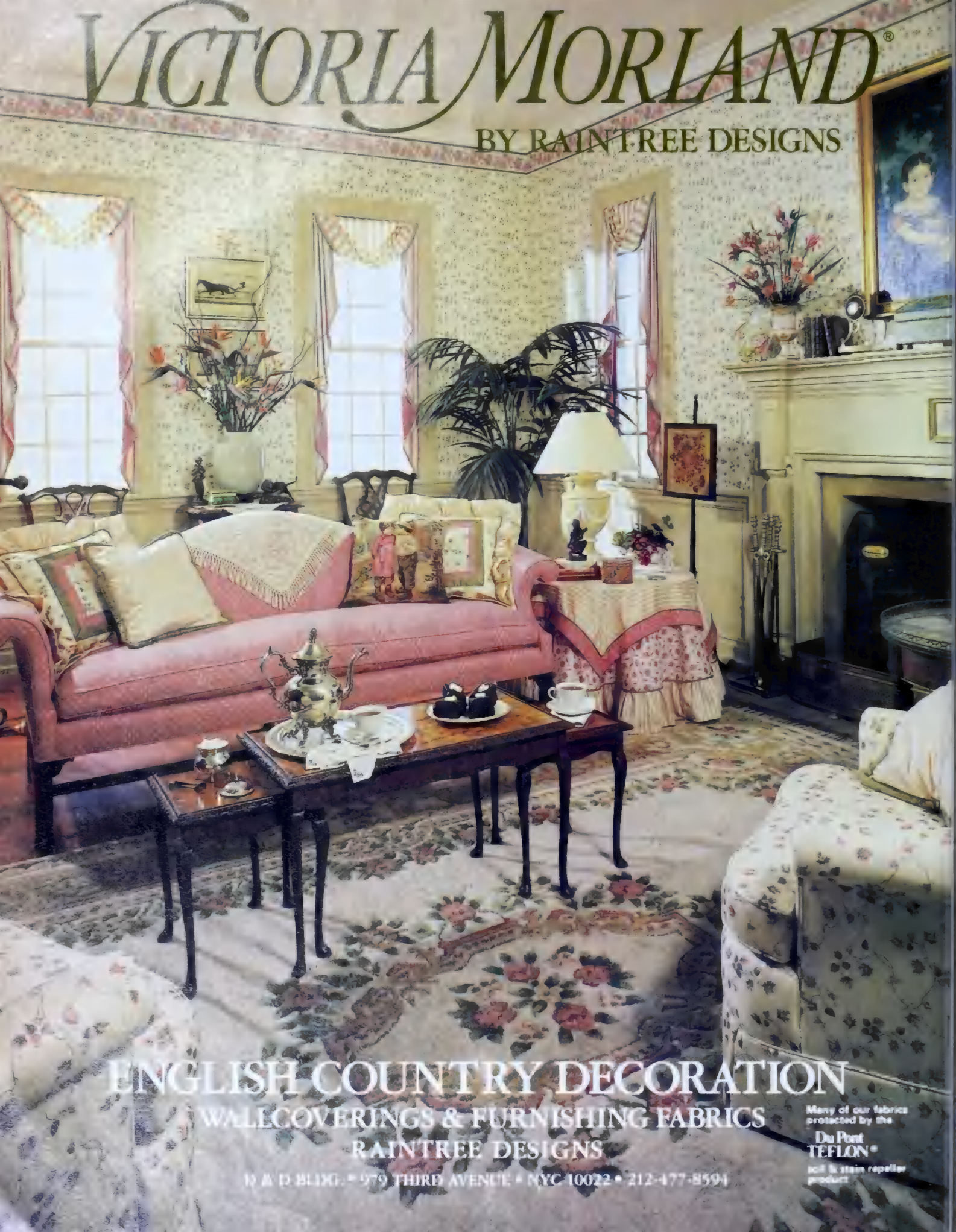


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LIZZIE HIMMEL

It's my suspicion that if Executive Editor Margaret Kennedy lived in 18th-century England, she'd rival Mrs. Delany, the marvelous lady she introduces to you here. A whirlwind of projects, our Mrs. Kennedy shares some of her inspirations.

—JOANN BARWICK, EDITOR

She was a delight! I met Mrs. Delany three years ago on a plane from London to New York. Her world was full of interesting, significant people. She had a quick wit, an inquisitive mind, was a perceptive critic and offered good advice born of a solid view of the world and bred of cŏmmon sense. No matter that Mary Delany lived in the 18th century! She was the most entertaining traveling companion I'd ever encountered. She became my friend through the pages of a book written by one of her descendants.

It was Mrs. Delany's constant activity that impressed me most. She practiced the ladylike arts of her day with a vengeance. Her needlework was exquisite—she embroidered her own court dress with hundreds of beautifully executed flowers. She cut paper silhouettes of friends and tried her hand at "coquillage"—collecting thousands of seashells which she glued in friezelike garlands that, when painted, resembled carved wood or plaster. She gardened, played a harpsichord, entertained freely, delved into botany and horticulture, painted and sketched. And then, when she was 73, she took up an entirely new art.

Using her botanical expertise and her talent with scissors, she made paper cutouts of flowers which were correct to the last petal and stamen. It was a feat dexterous as well as aesthetic. What a pleasure to introduce Mrs. Delany to you on pages 60 to 63, which I trust will entice some of you to visit the very first exhibition of her cutouts at the Pierpont Morgan Library.

Mrs. Delany's life demonstrates that doing something you enjoy can bring fulfillment. She didn't consider her "paper mosaicks" worthy of being called art; she did them because she loved to and because of her need to be busy.

Having been brought up in a family that equated busy with happy, I entirely understand Mrs. Delany's compulsion. In his retirement my father took up baking breads and pies and concocting hearty soups. After years of knitting, sewing and crocheting, my mother is working in watercolors, pastels and oil. And I have sponge-painted endless flea-market finds, combed and wood-grained boxes (Luis Molina showed me how), marbleized frames and sewn up slipcovers. My son, Gene, is now 10. His summer project was to make a bird house, which we designed together. So the family tradition continues.

Ken Druse, our gardening editor, whose temporary apartment appears on pages 64 to 69, finds the same kind of pleasure in his creative crafts. His ground rules: The decorating shouldn't cost much; his projects should be able to move with him; they needn't be serious.

Lots of people I know get great satisfaction from their creative pastimes. Robert Jackson, for instance, professionally paints murals and floors for top designers such as Mario Buatta and Georgina Fairholme; on weekends he enjoys gardening, capturing his own foxgloves and roses in watercolors, and transforming, via his trompe l'oeil artistry, a wood fireplace mantel into stone. Mark Hampton, whose decorating prowess is illustrated on pages 52 to 59, paints charming watercolors of interiors for pleasure. Bunny Williams of Parish-Hadley fills her free time découpaging lamps, marbleizing floors, glazing walls, making a garden and inventing delights such as an enchanting child's playhouse made from a canvas-enclosed card table painted with hollyhocks and little windows.

How wonderful when what we do for a living is so enjoyable that we happily do it in our free time. Tricia Guild, whose fabric designs have often been nature-inspired, has always had a deft way with flora. Her glorious combinations of vines, leaves, berries and flowers have been her private amusement. She's just completed a book of these flower arrangements, which she shares with us on pages 70 to 75. Chef Roger Vergé, whose delectable dishes are on pages 91 to 95, cooks for his own family every day. It is *his* joy.

What we garner from pastimes can enrich our lives and our surroundings. Be it baking bread, transplanting peonies or marbleizing a dado, the pure fun of it is the reward. Each of us can derive an emotional lift from our own creative efforts, whatever form they take.■

Margaret S. Kennedy

MARGARET KENNEDY
Executive Editor



KEEPERS OF THE FLAME

Used singly or in clusters, candleholders can be the highlights of a setting

These myriad forms cast light on any subject. *From left*: Portuguese pewter candleholder, $175, Pierre Deux. White porcelain column, $4.95, Conran's. Strasbourg china with floral motif from the Connoisseur Collection, $75, Lord & Taylor. Mica twist, $32, Gear Stores. Moustier majolica with speckled top and base, $160, Barneys New York. A traditional sign of hospitality: porcelain pineapple, $75 a pair, Wolfman-Gold & Good Company. Solitaire bud vase, $27, Contre-Jour, Inc. Mideastern design with tulip top, $75, Nelson Rockefeller Collection, Inc. Small tulip, $12, Handblock. *Faux* marble column, $40, Thaxton & Co. Turned porcelain, $100 a pair, Wolfman-Gold & Good Company. Angela Cummings sterling silver sculpture, $825, Creative Resources. Century silver-plated column by Robert A.M. Stern, $175, Swid Powell. Sasaki crystal, $145, D.F. Sanders & Co., flickers with candlelight. Pewter-plated American candleholder, $35, Metropolitan Museum of Art. Brass pineapple, $50, Lord & Taylor. Turned crystal, $70, Bergdorf Goodman. Reproduction of K'Ang Hsi candleholder, circa 1700, by Mottahedeh, $65, Lord & Taylor. Red column with brass detailing, $250 for a set of three, Casa Bique, Ltd. Pantheon crystal, $65, Avventura. Faroy terra-cotta design, $18.50, Gear Stores. ■

Editor LINDA A. ISRAEL

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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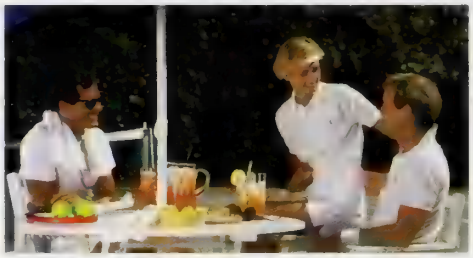
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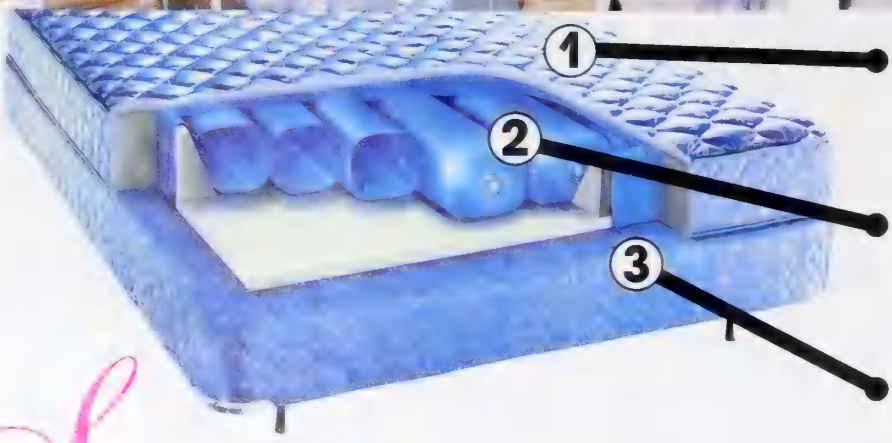


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ON DECORATING & DESIGN

A QUICK-CHANGE ARTIST, THE SIDEBOARD ADAPTS WITH EACH SHIFT IN DESIGN AND DOMESTIC TASTE

In setting your sideboard, you must study neatness, convenience, and taste; as you must think that ladies and gentlemen that have splendid and costly articles, wish to have them seen and set out to best advantage.
—Robert Roberts, *The House Servant's Directory,* 1827

When Robert Roberts, butler to the governor of Massachusetts, wrote his housekeeping manual, the sideboard was a dining room's showpiece, glittering with the finest silver and crystal a family owned. And for Mr. Roberts and other butlers of the 19th century, setting the sideboard was done by the book. They observed strict rules for the selection and arrangement of items. Glassware, for instance, had to be placed in crescent-shaped rows, with glasses used early in the meal in the front rows.



In the South game was laid out on the hunt board. This reproduction of an 18th-century piece is from Habersham Plantations.

Today, the sideboard is no longer the showy symbol of wealth and status it was a century ago—and every rule about its use has been broken. In fact, the sideboard is not found only in the dining room. It's been recycled as a bathroom sink cabinet, bedroom bureau, even a changing table for the nursery. It's been painted, *faux*-finished and hammered into new forms. Yet in reshaping the sideboard, we have rediscovered its original uses.

"Side boards," planks set on trestles, first appeared in the Middle Ages. Used as serving tables, they were taken down after meals because the room used for dining had other duties. Eventually the planks and base were joined, and by 1740 tops of marble and stone were popular. During the last quarter of the 18th century a special room for dining evolved.

Around that time English designer Robert Adam devised an oblong table flanked by two pedestal cupboards, each supporting an urn. One cupboard was for wine bottles and ice; the other, heated with an iron, kept plates and food warm. (The warming cupboard was needed because the kitchen was a distance from the dining room, sometimes in a separate building.) The urns held hot water for rinsing silver and iced water for drinking. Adam's ensemble was a butler's domain. Here he carved, served, and after a meal, washed glass and silver, locked up the wines and laid out choice household possessions.

In 1788 another English designer, Thomas Shearer, combined Adam's three pieces into one. This design was brought to America. In a country that had little use for mansions and butlers, the design was scaled down and modified.

"The functions of the sideboard were storage, serving and display," explains Jean Burks, curator of a current exhibit at the Philadelphia Museum of Art. "Different functions were emphasized in different periods." Using butlers' diaries and old photographs, Ms. Burks outfitted four spectacular American sideboards—dating from 1800 (Federal), 1820 (Empire), 1876 (Victorian) and 1930 (Art Deco)—with period accoutrements.

The Empire sideboard, for instance, an heroic structure of veneered mahogany with brass lion's-head pulls, is decked out with a silver coffee service and astral lamps with 100 crystals. Its donor, Charles F. Mebus of Camp Hill, Pa., inherited the piece, which had been made for his great, great, great grandparents and handed down. "My mother kept a pair of candelabra and antique French china on it," Mr. Mebus recalls.

Victorian sideboards were no less flamboyant; the difference was that the sideboards themselves were as ornate and decorative as the items displayed. Elaborately carved—with fanciful cresting, claw feet and bracket shelves—and often topped by a beveled mirror, the sideboard was the most expensive item in a Victorian dining room, perhaps the entire house. Typically it was heaped with cut glass, porcelain, perhaps a brass samovar and decorative pottery such as Delft and majolica.

All these trappings were swept away by the 1930s, and the sideboard itself was simplified in keeping with new domestic tastes. "The dining room is essentially a place in which to eat and should not be a museum for china and glass," wrote designer Eugene Schoen, whose Art Deco sideboard is in the Philadelphia Museum exhibit. Its function: storage, not display.

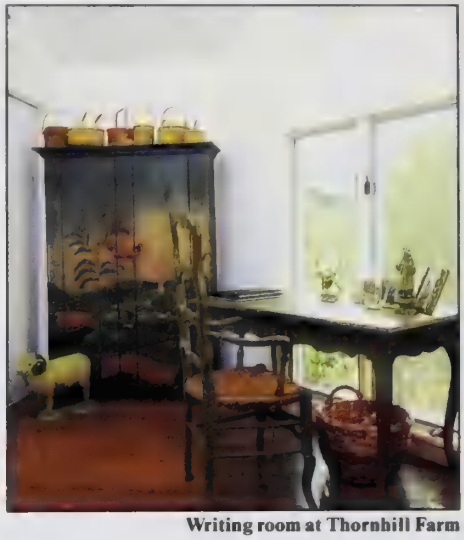
What about the sideboard's function in this non-conventional era? "If you have a formal dining room, you need a sideboard," says New York interior designer Pauline Boardman. But many people don't have—or need—a place for formal dining. Rooms are smaller and sometimes double as living room, library or office. In addition, with kitchens nearby and outfitted with built-in cabinets for just about everything, dining room storage is not as important as it once was. And many people don't go in for domestic formality these days. "People don't have 18 sets of silver and a dozen sets of china. We have one special set to show off to friends and one for every

(Continued on page 128)

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A LETTER FROM DEE HARDIE

"If you repeat something long enough, sometimes it becomes a pattern....A new tradition has started."



Writing room at Thornhill Farm

Whenever our grandchildren, Edith and Albert, come for a visit at Thornhill Farm, after hugs and kisses, we always have tea. I set out their miniature Peter Rabbit teacups, fill up the small matching teapot with apple juice, dip spoons in the jar for licks of honey. And then we all sit down and act grown-up. They seem to enjoy it, but it has always been *my* idea.

Last week they came for another visit. Four-year-old Albert jumped out of the car and said in way of a greeting, "Let's have tea." Then when he said, "And *I'll* pour," I felt as if my cup runneth over. I may have started this small slice of sociability, but it is Albert who has caught its rhythm. I like to think I've started a memory.

That, I guess, is what I've always been trying to do at Thornhill, make memories. Sometimes I wonder why I care so much. Sometimes I wonder if I put too much emphasis on the "place," on Thornhill. What's really important is that you're together, no matter where. But having a place makes it easier.

Jan, a young mother and reader from Sacramento, California, recently wrote and started me thinking. She asked, "Do your children share your passion for tradition?"

I hope so, I wrote back. Christmas certainly, I told myself. You can't grow up with three Christmas trees every holiday and not feel the joy and excitement. But what about the other times? Maybe it was just too soon to tell.

Suddenly I knew when I received the news. Our daughter, Beth, and daughter-in-law, Diana, chose Thornhill as the place for the dinner party of their 10th reunion from nearby Garrison Forest School. Now *they* were making a new memory, a new tradition, and I was thrilled. They too had caught the rhythm.

We had 70 for dinner, and our farmhouse bulged with babies, beaux, husbands and elegant young women—young women I had once known as little girls in short blue tunics and old-fashioned bloomers. The last time I had seen them together was at their 1976 graduation in long white dresses, clutching bouquets of bachelor's buttons, their school flower.

Their bouquets now seemed to be their children. Girls I had once known holding dolls were now holding their own, their own babies. And there was a flow between the pregnant and the proud, the beaming new mothers. Especially Sabrina and her three-month-old, Evan, our houseguests. There was talk too of masters theses, theater, houses and jobs. It was a chance to catch up, a chance to go on. They liked themselves and they liked each other. Sometimes it came as a surprise. I was in heaven. Thornhill was once again in step with the young.

But I was too busy to think about the past. I was more concerned with plates, since our dishwasher, which has had far more than its 10th reunion, decided to retire that morning. But it didn't really matter. There was help everywhere. There were Diana and Beth and Mary Pitt, Jenny and Wendy, who had come all the way from Houston, in the kitchen carving the ham and turkey. We had all grown up. Now I'm looking forward to the glorious 15th. Same place I hope, same time, same cast. A new tradition has started. ■


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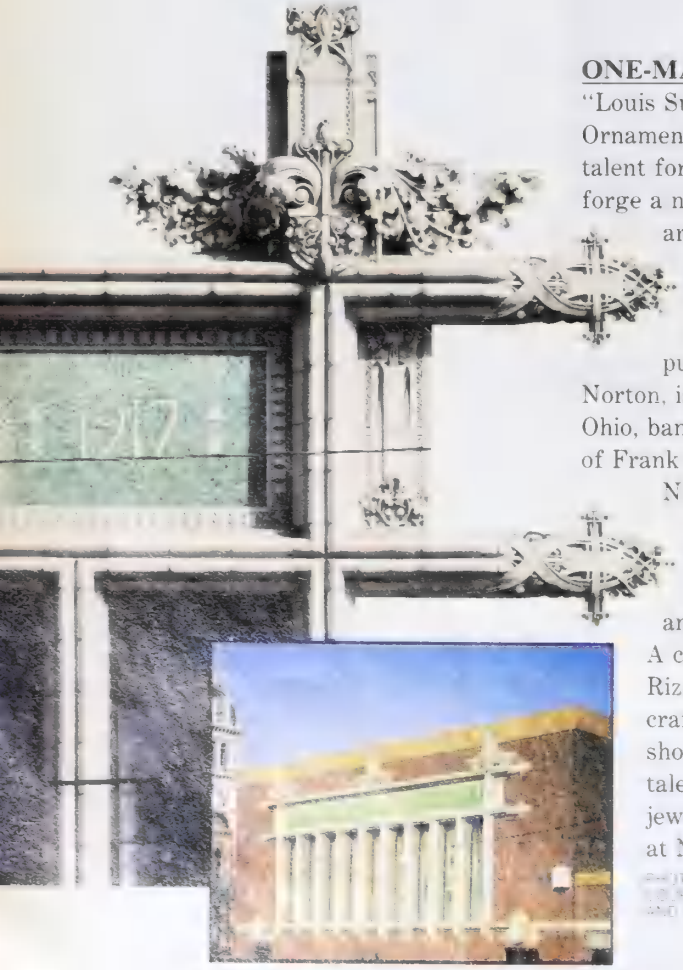


A PROPER HOME

England's celebrated Osborne & Little needed room to grow—hence its first showroom in NYC's D&D building. Hailed for innovative designs, the company offers a broad spectrum of wallpapers, printed and woven fabrics, silks and velvets. "Shagreen" *(above)*, the favorite word in design language lately, draws inspiration from the sharkskin that covers antique decorative objects. "Arcadia," a line of stylized chintzes, debuts this month, with four or five collections fast on its heels.

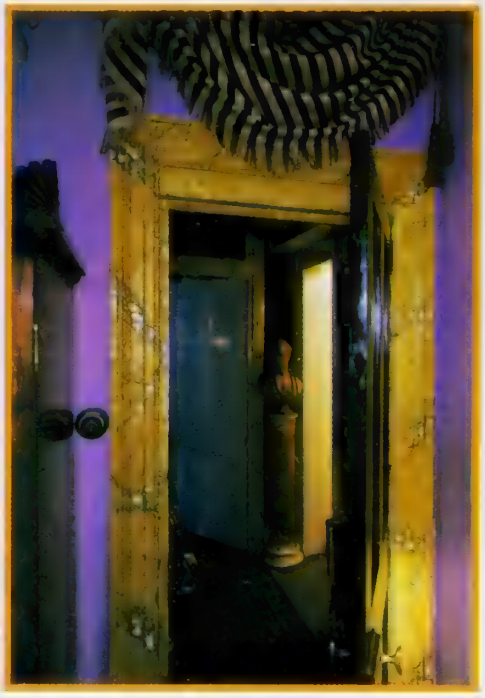
BRUSHUP BOOK

Everyone who loved Jocasta Innes's first book, *Paint Magic* (long the only how-to book for luxurious paint finishes), will be overjoyed to read her new one, *Decorating with Paint* (Crown, $25). The second book explores overall wall finishes in greater depth (glazing, stippling, scumbling, trompe l'oeil paneling à la John Fowler) and also explains how to marbleize woodwork *(below)*, apply stencils and mix your own paints. Color photographs will inspire you to change your rooms immediately; black and white drawings include sketches for rubber stamps and stencils (the paisley motif, rope border) you can copy straight from the book.



ONE-MAN SHOWS

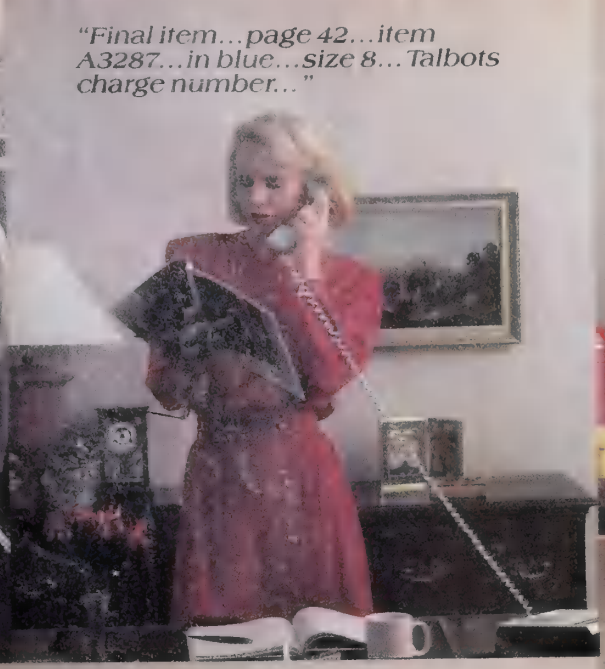
"Louis Sullivan: The Function of Ornament" shows how Sullivan's talent for ornament helped him forge a new vocabulary for architecture; at the Chicago Historical Society, Sept. 4 to Jan. 1. A catalog, published by W. W. Norton, is $20. (*Left:* a Sidney, Ohio, bank.) • "The Architecture of Frank Gehry," Sept. 21 to Nov. 16 at the Walker Art Center in Minneapolis, includes provocative houses and cardboard furniture. A catalog, co-published by Rizzoli, is $30. • Master craftsman Tommy Simpson shows the scope of his talent (furniture, sculpture, jewelry), Sept. 30 to Nov. 8, at NYC's Carlyn Gallery.►



FRITZ VON DER SCHULENBURG

PHOTOGRAPHS BY LEFRAK ROBINSON, COURTESY OF THE CHICAGO HISTORICAL SOCIETY AND THE ST. LOUIS ART MUSEUM

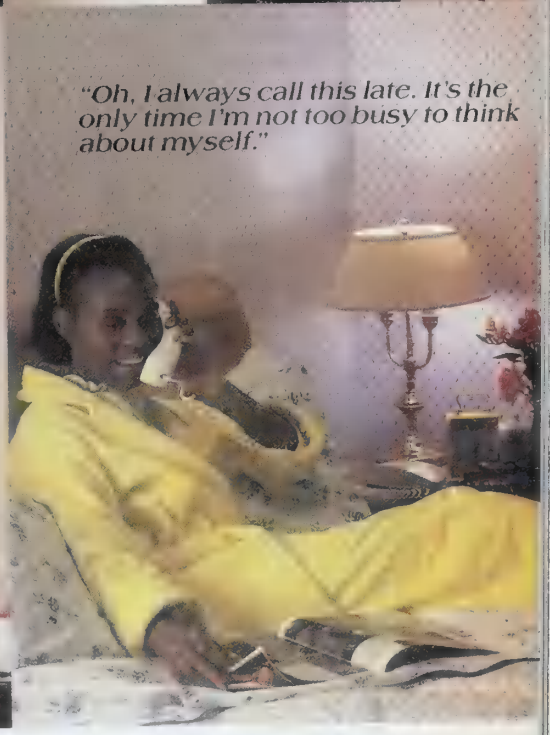










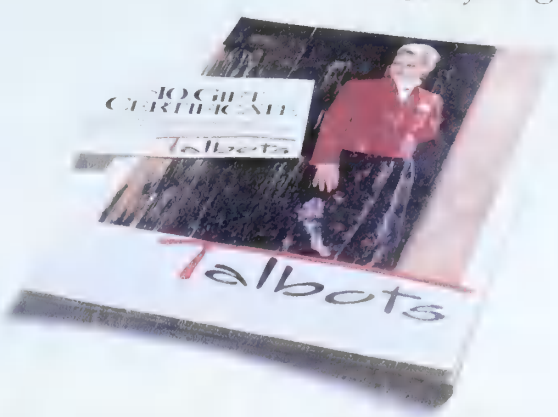


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STYLE BEAT

WHEN IN VENICE

Just-opened and already the talk of the town is Palazzo Grassi, the cultural museum (San Samuele 3231). The 1740 residence now has state-of-the-art lighting and security, and its original frescoes are restored *(below)*. The first exhibit, through Oct. 12, is on futurism. • Our favorite source for patterned, hand-printed paper, boxes and diaries: Legatoria Piazzesi (Santa Maria del Giglio 2511). ▪ To sample Venetian specialties, try popular Corte Sconta (Calle del Pestrin 3886), family-run Trattoria Altanella (268 Guidecca) or Cipriani on the mysterious island of Torcello.





TREMONT HOUSE PAINTING BY RK BOHUM

OVERNIGHT SENSATIONS

Restorers of historic luxury hotels deserve kudos for their success in recapturing the best of the past. The grande dame is the illustrious Willard Inter-Continental, which made its debut this August in Washington, DC. • Richmond boasts the Jefferson Sheraton, whose Palm Court lobby is fit for modern-day Scarlett O'Haras. ▪ In horse and bourbon country—Louisville, of course—another Southern tradition lives on in The Seelbach Hotel. ▪ With rooms opening onto a white stucco atrium, Galveston's Tremont House *(above)* conjures up the Mediterranean deep in the south of Texas. • Aficionados of French Art Deco will relish Cincinnati's Omni Netherland Plaza, built in 1931. • With the revival of St. Louis's Central West End district comes the restoration of the intimate Forest Park Hotel. ▪ In Manchester, Vt., the Equinox offers fly fishing with Orvis instructors and other pleasures.

VISUALIZING

If you think that Los Angeles houses are either Spanish Colonial or California bungalows, read *Freestyle* by photographer Tim Street-Porter (Stewart, Tabori & Chang, $35). The book proves that some of the most innovative houses are being produced in L.A. Over 250 photographs cover work by such architects as Frank Gehry and Brian Murphy, creator of the breakfast nook and Chinese moon window *(right)* ▪ *Beaton in Vogue*, edited by Josephine Ross (Crown, $40), includes Cecil Beaton's celebrated portraits as well as lesser-known photographs from the war years. A bonus: Beaton's witty columns plus sketches and caricatures.►



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PEOPLE



A NEW DIMENSION

Like so many artists, Elizabeth Browning Jackson was focusing on "things to hang on the wall." But five years ago, she realized if she created rugs (such as the one above) instead of tapestries, she could play with a third dimension—and design furniture to carry her colors into another plane. Initially her forms were, as she says, "rebellious." Now, inspired by a trip to Japan, she's "more interested in simplicity." An example is her pink table series (which landed a bit part on *Miami Vice*). Each is made from a flat sheet of aluminum and folded, origami-style. A set of three is $900. Rug, $1,500.

HAIGH SPACE

Paul Haigh has shown his unique style in NYC's Knoll showroom and Morgan's Bar. Now you can see evidence of his "holistic mentality" in United Ceramic Tile Corp.'s showroom *(right)*, a recent Haigh Space renovation at 156 Fifth Ave. that also houses the architect's award-winning Tux chair. The showroom, open to the public, reflects Haigh's penchant for "found archaeology"; that is, a response to the intrinsic value of a building. His unique renovations bear some evidence of the earlier structure, "a memory of previous occupants."





ROUNDING A NEW CURVE

One of the brightest stars of the recent High Point furniture market was interior designer Jay Spectre's deco-influenced furniture collection. It began, he says, "when I was goofing off. I was shopping in Bloomingdale's and ran into Carl Levine, head of home furnishings. 'Jay,' he said, 'When are you going to design furniture for me?' " In record time, Mr. Spectre was linked up with Century Furniture Co. and a 60-piece collection resulted. (Debut: Bloomingdale's, Sept. 8.) The original "Eclipse" chair *(left)* sits in his apartment. Like his chaises, sofas and inlaid tables, it emphasizes curves, his métier, because, he says, "rounded shapes evoke worlds, universes and solar systems."■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

GEORGE RENNETT



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COLLECTORS HAVE DISCOVERED SPORTING PRINTS, WHICH "EVOKE THE FUN, CAMARADERIE AND NOSTALGIA OF COMPETITIVE CHALLENGE"

By JIM POWELL

Linda Sale, a California sporting print enthusiast, smiles as she recalls her most memorable collecting experience. "A friend told me about Joe and Hattie Hertzler, whose house in San Francisco was filled with horse-related material. When I called on the Hertzlers I was stunned. They had saddles, medals, photographs, statues, a couple hundred riding crops and polo mallets plus thousands of postcards depicting horses. Amidst all this were some rare prints, British as well as American." The prints were what Ms. Sale was particularly interested in buying, of course.



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Pre-1850 British aquatints: "Lord William" *(top)* by J.R. Mackrell after W.H. Shayer; "Morland's Woodman" *(above)* by Thomas Williamson after a George Morland painting.

"The dickering took many days," she says. "Hattie and Joe agonized over every item, because of its sentimental value. I didn't come away with many bargains, yet there *were* some terrific finds. I should add that the memories of such adventures and the friends you make tend to be as wonderful as the material you discover."

Today more and more collectors have begun to share Linda Sale's passion for sporting prints—for the colorful, informal views they provide of sporting events of the past. Richard McCooey, a Washington, DC, collector, owns over 100 of them covering virtually the whole range of sporting subjects: tennis, swimming, golf, baseball, polo, sailing, football, steeplechase, rowing, auto racing and skiing scenes. "They evoke the fun, camaraderie and nostalgia of competitive challenge," he says.

Collectors cherish prints done from the 18th century to the early 1900s: men in striped bathing suits, women in bloomers, jockeys in their bright silks, fox hunters in red coats and black top hats. Perhaps the most popular prints involve horses. This is such a rich field, in fact, that collectors tend to pursue specialized interests: equestrian women riding sidesaddle, Arabian horses, polo, horse racing, hunting and jumping, coaches and carriages.

Far and away the most famous name here is George Stubbs (1724-1806), who raised the portraiture of horses to a fine art. "He was a great artist who happened to be interested in sporting subjects," says Patrick J. Noon, curator of prints and drawings at the Yale Center for British Art. "His images are convincing anatomically and have an animation that makes them exciting to look at." Stubbs was rare among artists in that he created nearly all his own engravings. They sell for $4,000 to $6,000 when they come on the market.

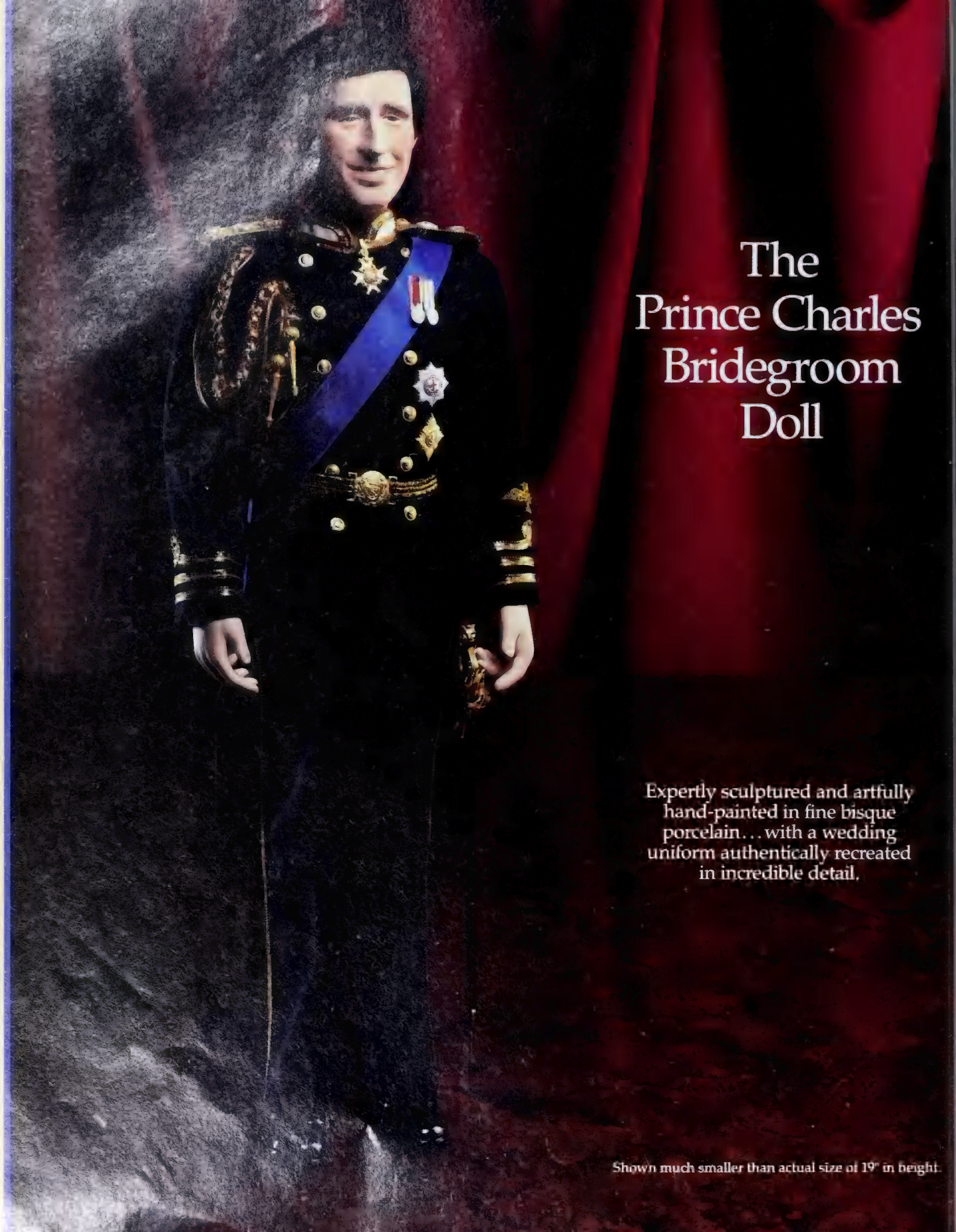
Among the other early equestrian artists were John N. Sartorius, Jr., noted for hunting and racing scenes with skinny horses; Henry Alken, whose stylized images verge on caricature; and James Pollard, who specialized in coaching and hunting scenes. Their prints are available for about $800.

Perhaps the greatest equestrian artist of the mid 19th century was John Frederick Herring (1795-1865). "His paintings and prints realized a vision of equestrian beauty that's shared by horse lovers today," says Mary Lou Walbergh, a collector and dealer in antique horse prints in Malibu, Calif. "Herring's most famous subject was Imaum, a gift from the Turkish sultan to Queen Victoria. Herring painted Imaum lovingly over and over, and many images were offered as prints, but you can pick Imaum out by his expressive eyes."

Sir Alfred Munnings (1878-1959) displayed an exceptional command of color and a facility for rendering light and shade. After 1920, when he got his first equestrian commissions, he became the premier 20th-century British equestrian artist. His work includes hunting groups, racing scenes and portraits of famous racehorses. He favored grand vistas with dramatic skies, scudding clouds and elegant horses. Most of his plates were destroyed during World War II, so his prints fetch $2,000 to $3,000 now.

As the 19th-century Industrial Revolution created both the technology to produce prints and the middle class with the leisure to play games, interest in sporting

(Continued on page 37)



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ANTIQUES

Continued from page 33

prints boomed. All manner of contests were celebrated with a fine print—from an afternoon tennis match to the 1890 Princeton-Yale football game.

Up through the 1880s many sporting prints were published by American magazines. To illustrate late-breaking news, innovative publishers adapted the wood block printing process. But instead of having a single craftsman create an image from one block—which was the practice for centuries—these publishers introduced mass production. Small blocks of tropical hardwood were assembled to achieve the desired picture size, then wrapped with a cable and cinched together.

After an artist drew a picture on the surface, the cable was removed and blocks were distributed among several craftsmen. They cut away everything but the artist's lines, forming a relief stamp. The blocks were reassembled and cinched again; the raised lines were inked, then pressed onto paper. The era of wood block printmaking disappeared when photographic printing took over in the 1890s.

In the late-19th and early-20th centuries the most prolific source of excellent wood block prints in America was *Harper's Weekly*. Other sources included *Frank Leslie's Weekly*, *Gleason's Pictorial*, *Field & Stream*, *Ballou's*, *Century* and *Collier's*. All commissioned the finest artists of the day. Half-page sporting prints from these magazines are available for about $25 or less. A full-page image is $20 to $200 depending on image appeal, artist and condition; two-pages would be double that.

Then there's the work of commercial print publishers. The most famous, of course, were Nathaniel Currier and James Ives, whose phenomenal output exceeded 7,000 images. They retained top artists like Arthur Fitzwilliam Tait, Louis Maurer, Fanny Palmer, George Henry Durrie, Thomas Worth and Charles Parsons. These artists illustrated American life in the 1800s, when the most popular subject was sports. Equestrian subjects account for some 1,500 Currier & Ives prints.

Currier & Ives prints range in size from about 15 by 24 inches to 20 by 32 inches. They tend to be pricey, many commanding $4,000 or $5,000, so beware of "bargain" mechanical reproductions. There were hundreds of American 19th-century commercial print publishers besides Currier & Ives who did sporting subjects: Jarvis, Daniel, Edmund and Elijah Kellogg of Hartford, Conn., for instance. Examples of their output, perhaps 700 images, range in price from $50 to $2,000.

Whatever your interest, avoid prints with distracting condition problems. First of all, they indicate plate wear. The more prints that were produced, the more detail was lost all across an image, and the less defined it appears. Late prints from a worn plate are worth a fraction of the value of crisp early images. Don't settle for prints with serious tears, folds or stains, either. And be wary of restrikes—relatively recent prints from old plates. If it's a fine old print you want, insist that the seller issue a written guarantee on the invoice—your money back if the item turns out to be other than as described.

Most important: Educate your eye to recognize the difference between an original sporting print and a mechanical reproduction. This is your best way of identifying authentic old prints, since with few exceptions, they don't come in numbered editions, and they aren't signed.

Visit historical societies, libraries, natural history museums and art museums across the United States that have fine sporting prints. You'll find major collections at the Library of Congress, the New-York Historical Society, the New York Public Library, Chicago Historical Society, Amon Carter Museum of Western Art (Ft. Worth), the Huntington Library Art Galleries Botanical Gardens (San Marino, Calif.), New Orleans Museum of Art and Pennsylvania Academy of the Fine Arts (Philadelphia), among others.

Recently, the Yale Center for British Art received the superb Paul Mellon collection of sporting prints, some 1,200 images that range from fishing and running to horse racing. Most were done before 1850. Although only a few images are likely to be on display, you can see them by making an appointment with the department of prints and drawings.

If you ever get a chance to visit Virginia's horse country, by all means stop at the National Sporting Library in Middleburg. It has some 10,000 sporting books and prints. Located in a handsome Federal brick house built in 1806, this is probably the biggest collection of American sporting books and art that emphasizes turf and field subjects: horses, horse racing, fox hunting, fishing and falconry.

Take care of your sporting prints as you would any other fine prints. "They should be mounted on acid-free board to avoid brown stains," advises Mary Bartow, a print specialist at Sotheby's. "Print surfaces should never be in contact with the glass or displayed in direct light."■

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A TOUR OF CALIFORNIA'S WINE COUNTRY CAN LEAD TO SLEEPY TOWNS AND CHARMING INNS

By DAVID GARFINKEL

The sun-swept vineyards and country lanes of California's wine country may make you wonder if you are really only an hour away from San Francisco. The invigorating tempo of the city yields to the gentler rhythms of the Napa Valley and the almost sleepy pulse of Sonoma County, and the prevailing attitude in both regions seems to be, Why rush? After all, the winegrowers can do little but wait for the grapes to ripen so the "crush" can begin in late summer or early fall.





Top: The vineyards of Napa Valley. Above: The Hope-Merrill House, a bed-and-breakfast inn in Sonoma County.

The Napa Valley, which has the greatest concentration of vineyards in the country, boasts most of the large-scale attractions; Sonoma is the home of smaller, more personal places. Things move at a genial pace even in the biggest establishments, however, so the difference between Napa and Sonoma is not so great. You will need at least one day in each region, and I think it's best to start exploring in Napa, where things are easier to find. Its "Main Street" is Highway 29 from the town of Napa north to Calistoga. Many of the wineries you'll want to visit are close to this road.

In Oakville, 12 miles north of Napa, is the Robert Mondavi Winery, with its distinctive Spanish-style architecture. Mondavi produces some of the best wines in Napa, but another reason to visit the winery early in your journey is its tour—rated among the best anywhere.

Just down the road from the Mondavi Winery you'll find Domaine Chandon, which is owned by the French Champagne makers Moet-Hennessy. Take the Yountville-Veterans Home exit, and follow directions on California Drive towards the Veterans Home. After crossing the railroad tracks, turn right and you'll be at the winery, whose main building has arched roofs and doorways reminiscent of the *caves* of the French Champagne region. The winery follows an international accord that prohibits calling any wine "Champagne" if it is not from the French region. Regardless of the name, the sparkling wines here have a very good reputation. The tour is thorough and includes an explanation of the *méthode champenoise*, the traditional French way of fermenting wine in the bottle.

At the Domaine Chandon Restaurant, the chef produces meals "lighter and less rich than traditional haute cuisine" to complement the Napa Valley Brut and Blanc de Noirs sparkling wines. Tours begin at 11:00 A.M., and the restaurant opens at 11:30 A.M. for lunch and 6:00 P.M. for dinner; everything is closed Monday and Tuesday from November through April. Reservations are strongly advised at the restaurant. Phone: (707) 944-2892.

Since the vineyards don't teach you about wine tasting, I got some tips from Kevin Barnett, wine consultant to Faz restaurant in San Francisco and to The Santa Fe Bar and Grill in Berkeley. "When you taste a wine, the wine should be in your mouth anywhere from five to eight seconds," he says. "And that should be after a minute of getting the 'nose' of the wine—getting a noseful of it by inhaling from the glass and allowing the message to go to the brain. What you can taste is very limited compared to what you can appreciate by unhurried smelling," he explains. "While tasting, gently draw some air through the wine in your mouth," advises Barnett. "Some people are reminded of using mouthwash because of a slight gargling sound."

Barnett stiffened when asked to recommend wineries with the "best" wines. "You have to take into account how subjective this is," he protested. "That's one of the reasons I have 120 wines on the list." He did, however, consent to recommend wineries noted for excellent vintages.

In Rutherford (about 10 miles north of Domaine Chandon on Highway 29), Grgich Hills Cellar produces, Barnett says, "possibly one of the best zinfandels in California." It's open for tasting 9:30 A.M. to 4:30 P.M. every day, but tours are by appointment only; (707) 963-2784.

In the town of Healdsburg, in the Alexander Valley north of Sonoma, is Jordan Vineyard & Winery which, Barnett notes, "has award-winning cabernets and quite nice estate chardonnays." Call ahead:

(Continued on page 40)

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TRAVEL: CALIFORNIA WINE COUNTRY

Continued from page 38

(707) 433-6955. And in Calistoga, at the north end of Napa Valley just off Highway 29 on Dunaweal Lane, Sterling Vineyards is noted for its merlots. Barnett adds, "If you can, get them to open their 1977 and 1978 reserve cabernets—very nice." Sterling Vineyards, open from 10:30 A.M. to 4:30 P.M. all summer but closed Monday and Tuesday from January through March, has a unique attraction: To get to the tasting room, you take a tramway car that holds four adults. For a brief moment you can see the most splendid countryside hemmed in by small mountain ranges, with tidy rows of grapevines looking as tiny as lichens below you. The tramway delivers you to the winery, where there is a delightful (though not too informative) self-guided tour in addition to the tasting room.

Bed and breakfasts make your time in the country all the more memorable. Not far from Sterling is a beautifully restored Victorian house with its own cave, the Glass Mountain Inn; (707) 963-5373. The wine cellar is fashioned from the house's original pantry. Built in the late 1800s, it was substantially restored in 1977. Owner Ed Boyle has decorated the living room rather eclectically—a 15th-century Cambodian temple mount here, a French mirror almost 10 feet tall there. The Glass Mountain Inn has only three bedrooms, but Boyle encourages visitors to call the Bed and Breakfast Exchange of St. Helena, especially for last-minute reservations; (707) 963-7756. The exchange lists lodgings throughout Napa and Sonoma, as well as in Mendocino County.

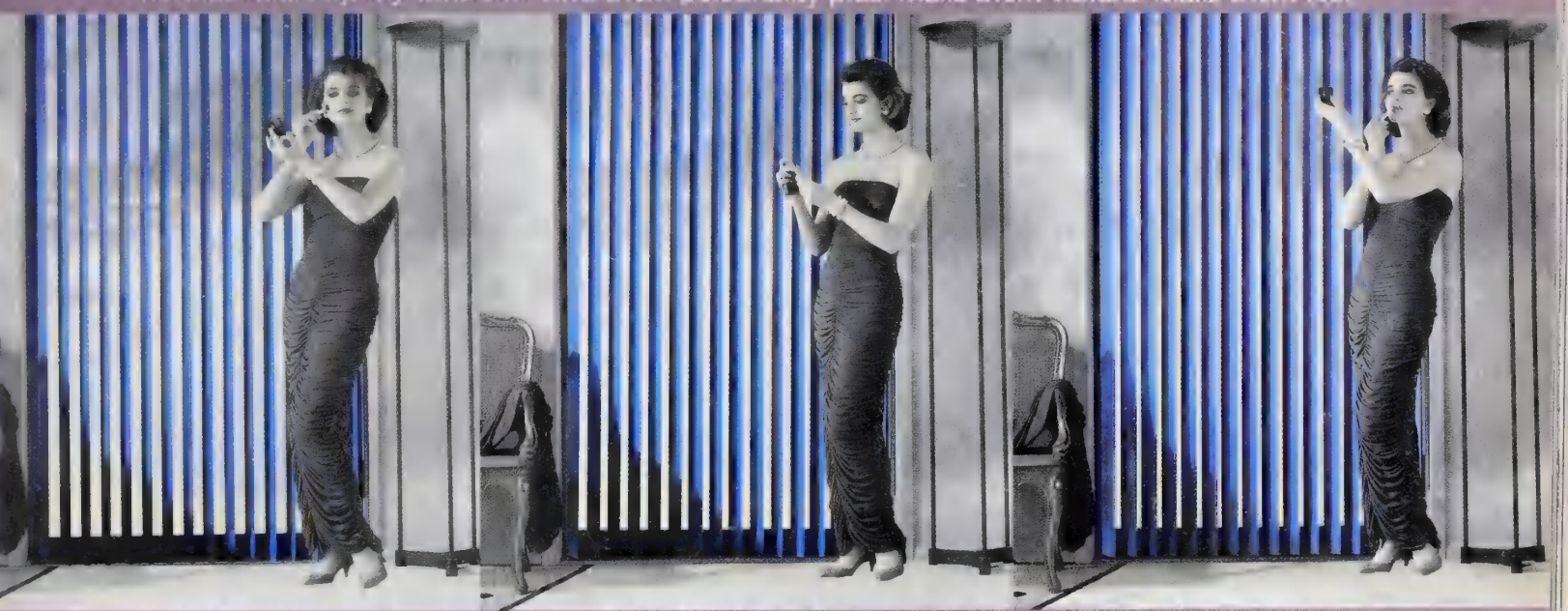
Sonoma interior designer Donna Lewis has restored an 1870 Victorian house as the Victorian Garden Inn, a bed and breakfast with four distinctly different rooms; (707) 996-5339. The most popular, she says, is the "Top of the Tower Room"—an old water tower with the original wood planks, nicely maintained. For breakfast she serves fresh fruit from her gardens and whole-grain breads.

For a typical high-quality, low-key Sonoma lunch or dinner, try the Sonoma Hotel, 110 West Spain St., near the town square, the plaza. The menu changes often, but on one visit the lunch menu included delicacies such as beer-steamed prawns with black bean dip, and asparagus frittata. The more conventional dishes included chili and turkey sandwiches.

(Continued on page 42)



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TRAVEL: CALIFORNIA WINE COUNTRY

Continued from page 40

Instead of going to a restaurant, you may want to buy a picnic lunch at one of the delicatessens on the plaza—the Sonoma Sausage Company, on the west side, has over two dozen varieties, and the Sonoma Cheese Factory, on the north side, has an ongoing demonstration of cheese-making and a very good selection as well. There's plenty of room to picnic on the plaza. However, you may want to buy a bottle of wine and picnic at the Hacienda Wine Cellars, 1000 Vineyard Lane, about a mile and a half from the square. Call for directions: (707) 938-3220.

Near Hacienda is an unusual place which goes out of its way on weekends to show off its wines with appropriate foods. At Haywood Winery, 18701 Gehricke Rd., (707) 996-4298, food and wine director Mary Jane Bowker has been serving chili with the winery's zinfandel, chocolate truffles with cabernet, strawberries marinated in raspberry vinegar with riesling.

One of the best picnics in all of Sonoma County comes at the end of an unusual tour organized by the Hope-Merrill House, a bed and breakfast inn in Geyserville. Visitors to three vineyards—Geyser Peak, Nervo and Trentadue—are driven by stagecoach around the wineries, then served lunch under the grape arbor at Trentadue. The Hope-Merrill House has five bedrooms. You'll find five more across the street in the Hope-Bosworth House.

Most Sonoma attractions have a down-home flavor, but the Sonoma Mission Inn & Spa, just north of the plaza on Highway 12, draws the jet-setters. A fine restaurant and an outstanding health spa are among the main attractions. Prices here are definitely big-city, with rooms starting at $110 a night, suites from $195 to $475. Phone: (707) 938-9000.

Once you start to discover the wine country, you'll realize that there's more than hundreds of wineries, inns and fine restaurants. There's also ballooning, bicycle tours, canoeing on the Russian River, to name a few other activities. Don't try to do it all; save some for next time. Kevin Barnett notes, "I've never known anyone go to more than five wineries in a day." And, he adds, two isn't too few. ■

David Garfinkel, a San Francisco-based free-lance writer specializing in finance, computer technology and travel, often spends weekends in the wine country.



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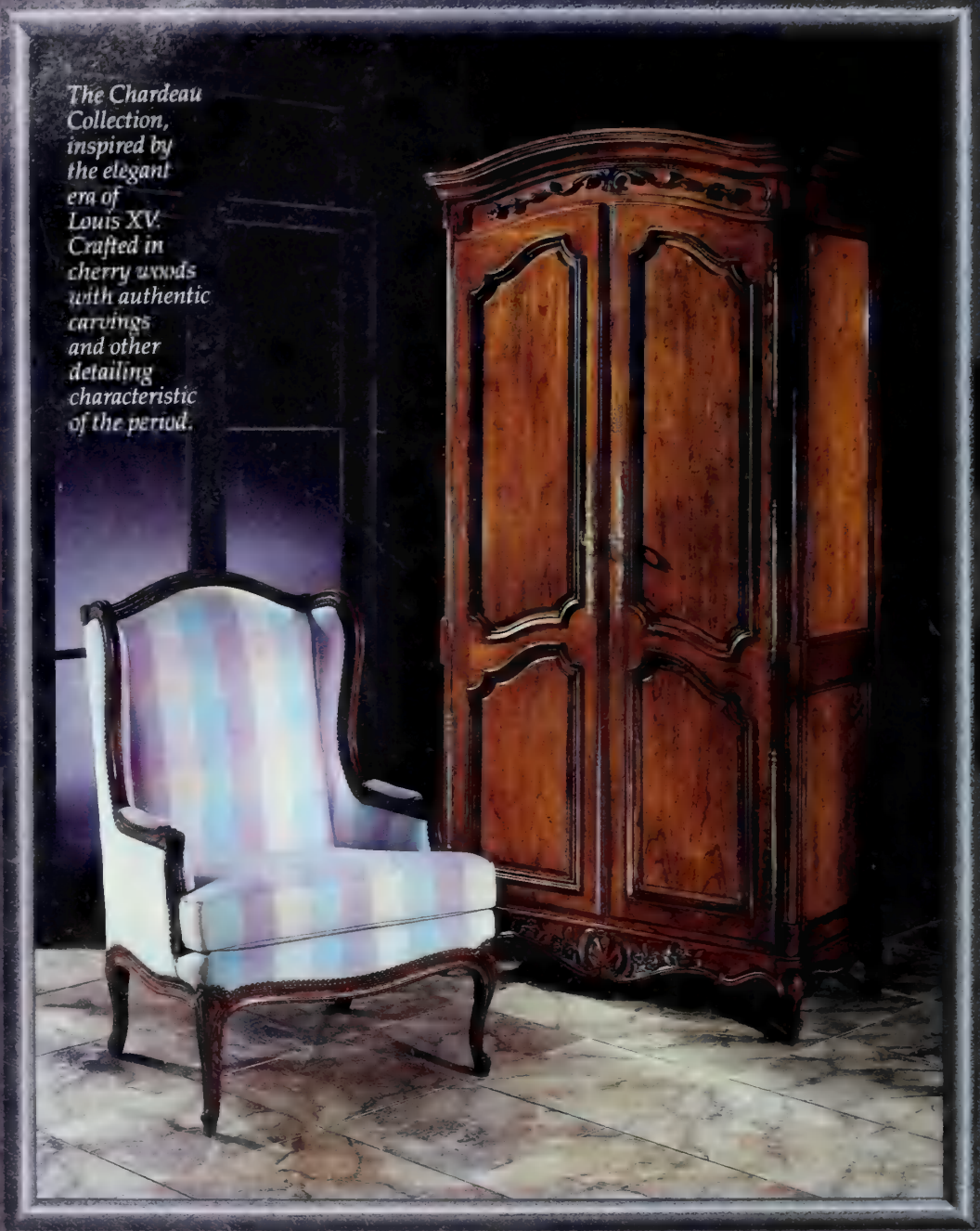
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DRESSING THE COUNTRY HOUSE



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Casting light on imaginative uses of fabric, chandelier shades and a covered chain match delphinium-patterned window treatments

DRESSING THE COUNTRY HOUSE

"You can use many patterns at once as long as there's a principal fabric and the colors are harmonious"—Josef Pricci

Although the rooms throughout this home use more than one fabric, none of the patterns fight for attention. This balance is due to color harmony and the use of one principal fabric. If you adhere to that theory, Mr. Pricci believes, you can mix as many fabrics as you wish.

The tranquil master bedroom *(right)* is dominated by one pattern, a soothing blue and rose chintz, which also covers the trimmed headboard. The owners' favorite books rest on the banquette, and pots from their porcelain collection house plants, another source of color. "The wonderful part of collecting blue and white porcelain is that you're able to mix any of it and it works," explains the designer, who holds that bedrooms should always be filled with the things you love the most. A hand-painted three-panel screen adds another personal touch and takes up an often-neglected corner space.

Although this bedroom offers a place for every indulgence, the Gilberts' twin girls prefer the romantic window seat that's in their third-floor bedroom *(below)*. No wonder, with its plump down pillows and beckoning view, an inspiration for the fresh-as-air color scheme.

In the bedroom at right "Winfield" fabric for curtains, bed and chaise is from Cowtan & Tout, Inc.; bed linens, Jane Wilner. Wicker furniture in twins' room is from The Wicker Garden; "Dorothy Trellis" and "Dorothy Stripe" fabrics, Hinson & Company. Carpets throughout the house, Rosecore. ■

Photographer WILLIAM P. STEELE



Unfussy curtains in the twins' room *(above)* call attention to the view. Pink accents *(right)* bring out the pattern of the chintz and temper the predominance of blue.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





COLOR AS A CATALYST

Clear tones reminiscent of Sweden fill a family home in Connecticut



When a New York City family of six opted for a change, they left behind a sprawling contemporary apartment and set their sights on the Connecticut countryside and a large colonial house built in the 1930s with later additions. Boel Kolber, born and raised in Sweden, had several priorities for decorating her new home; most important was the use of color. Not just any color, but clear, fresh blues, pinks and ivories. These are the colors she loves from her native land and part of the traditions she wants to pass on to her children, whose heritage is reinforced by frequent trips to Sweden and by their surroundings here.

"The house has a wonderful Swedish crispness about it," says Mark Hampton, the designer charged with bringing the family's dreams to fruition. And the energy throughout never slackens, largely due to the pitch of color.►

The living room *(right)* has apple-green walls and a sofa color borrowed from the sky. Blue and white porcelain, John Rosselli, Ltd.; flower holders on mantel, R. & R. Robinson, Inc.







COLOR AS A CATALYST

Chintzes and trims keep formal rooms from being fussy

A collaboration between client and designer, the decorating scheme evolved from the wonderful cotton chintzes that fill every room. "In each case the client selected the main fabric and then said, 'The rest is up to you,' " recalls Mark Hampton.

The energy that now infuses once-neutral rooms comes from color carefully orchestrated. "I don't like color fanning out," Mr. Hampton says. "It has to be arranged progressively." The pale apple-green living room *(opposite and on preceding pages)* and the melon-color dining room *(above)* are both glimpsed first from a red stair hall (not shown).

The green, a delicate foil for the cream-and-pink chintz, is a favorite of Mr. Hampton's for rooms such as this, surrounded by greenery. "The soft green takes you outdoors and makes the window a frame through which to see the lawn and sky." In fact, the sky provided more color cues for the room, as did the flowers that lent their hues to pillows and trim.

The wallpaper border, from a design by Swedish artist Carl Larsson, set the tone for the dining room. Dark carpet strewn with flowers anchors the chintz on chairs and skirts for six round tables, with which the owners can easily accommodate varying numbers of guests.►

Opposite: Dressmaker details in low-key cotton add finish to upholstery. Ivory-colored chair harbors tiny green bows in its tufts. Mohair throw, Sweet Nellie. *Above:* Chandelier was found in Sweden, serving pieces on a buying trip the client took to England with Mark Hampton.

COLOR AS A CATALYST







High on the owners' priority list was a desire for Swedish antiques, much in evidence in the cheerful blue breakfast room *(above and opposite)* where furniture from Swedish Cottage Country Antiques wears age-old Gustavian hues. Here, Boel Kolber arranges lunch with her two youngest children, Karl Frederick, age three, and Anna, five, with whom she converses in her native tongue *(top)*. And true to Swedish culture are the candle-rimmed brass chandelier and the sweetly painted figures that hold candles on the step-back cupboard *(above)* of country origin.

In the master bedroom *(following pages)* Mr. Hampton used chintz predominantly to create a cozy, welcoming feeling—a natural extension of the house's spirit—with large strokes of pale solids to calm the strong pattern.►

Editor CAROLYN ENGLEFIELD-CARTER
Photographer FELICIANO

Following pages: **Needlepoint rugs, Doris Leslie Blau; bedding, Pratesi; mohair throw, Henri Bendel; porcelain covered dish beside bed, M. H. Stockroom, Ltd.**

FOR MORE DETAILS SEE RESOURCE INFORMATION

A lyrical breakfast room evokes images of Sweden



COLOR AS A CATALYST





MRS. DELANY'S FLOWERS

In England during the late 1700s Mary Granville Delany would have been something of a celebrity, if for no other reason than that she was a friend of the rich and famous. A favorite of King George III and Queen Charlotte, she lived her last years near Windsor Castle in a small house their Majesties lent her. She knew actors (such as David Garrick), painters (Sir Joshua Reynolds and Hogarth), botanists (Sir Joseph Banks and George Dionysius Ehret, the great botanical artist). She was a friend of Handel, a patron of Pope, and John Wesley, founder of the Methodist Church, was one of her suitors.

Yet Mrs. Delany's reputation in Georgian England rested not on fame by association, but on what she called her "new way of imitating flowers." Adept all her life at cutting out of paper precise silhouettes of people, birds and flowers, she had—at the remarkable age of 73—turned her extraordinary talent for this delicate art into a method for creating intricate pictures of flowers.

These pictures, which Mrs. Delany called "paper mosaicks," are probably what we would call collages today: pictures built up of tiny, cut pieces of colored paper. And yet collage hardly conveys the intricacy and botanical detail that went into each work. Made up of hundreds of pieces of paper, each "mosaick" was so detailed that Sir Joseph Banks could identify each plant at a glance.

Although Mrs. Delany was too modest to call her "paper mosaicks" art (preferring instead the frivolous term *Flora Delanica*), the fact is they were praised by Sir Joshua Reynolds, mentioned by Horace Walpole in his *Anecdotes of Painting* and admired by the King and Queen, both of whom were avid amateur botanists.



Above: **Cameo of Mrs. Delany after her marriage to a Dubliner.** *Right:* **Needlework from the court dress Mrs. Delany embroidered herself.**

Why Mrs. Delany's flower collages, so highly regarded in her own time, have been relatively unknown for 200 years is difficult to say. Whatever the reason, the years of obscurity are coming to an end, thanks in great measure to a beautifully illustrated book written six years ago by a descendant of Mrs. Delany's sister Anne. *Mrs. Delany: Her Life and Her Flowers* by Ruth Hayden was published by the British Museum and has become one of its best-selling books. And an exhibit of 110 collages, beginning this month at the Pierpont Morgan Library in New York City, should greatly enhance her reputation.

This is the first exhibition devoted solely to Mrs. Delany's collages, which have been carefully preserved by the British Museum. It seems fitting that one of the people who brought the botanical pictures to the attention of Charles Ryskamp, director of the Morgan Library, was the Irish designer Sybil Connolly. For it was while she lived in Ireland that Mrs. Delany developed her interest in gardening and her passion for flowers in all media—from painting to needlework.

Born in London in 1700, Mary Granville showed her talent for paper cutting at about age eight and at the same time began learning needlework. But it wasn't until her second marriage to an Irish clergyman, Dr. Patrick Delany, that she became a gardener and collector of wild flowers. (Her first marriage, to a man old enough to be her grandfather, Alexander Pendarves, was mercifully short.)

When Mary Pendarves married Dr. Delany, who was also a fellow at Trinity College, Dublin, they went to live in Delville, his villa in that city, making occasional visits north to Downpatrick,

At last—after 200 years of obscurity—
the delicate flower collages of an 18th-century
gentlewoman are receiving honorable attention

where Dr. Delany held the deanery. During a long and happy marriage, Dr. Delany encouraged his wife in all her creative pursuits, but it was their mutual pleasure in the gardens at Delville that paved the way for Mrs. Delany's later career as a botanical artist. Her letters to her sister back in England are filled with descriptions of the flora of the countryside and of her excursions to gather herbs and wild flowers.

In August 1763, she wrote: "Sally [her goddaughter, Sally Chapone] and I saunter abroad a good deal in the cool part of the day, bring home handfuls of wild plants and search for their names and virtues in Hill—but he is not half so intelligible as old Gerard." (Hill and Gerard were authors of botany books.)

None of this knowledge blossomed into Mrs. Delany's new art until after Dr. Delany died, and she returned to England to live half the year with her old friend, the Duchess of Portland, a naturalist and amateur botanist. It was the Duchess who introduced Mrs. Delany to the leading botanists of the day, notably Ehret, who drew the plants in her gardens at Bulstrode. In fact, it was while visiting Bulstrode that Mrs. Delany first created her botanical pictures in colored cut paper. Years later she recalled the day that she noticed how a geranium petal resembled a piece of red paper on her bedroom table. After cutting several petals out of the red paper, she went on to cut leaves and stalk as well. When the Duchess of Portland came into the room, she thought the paper petals were real ones.

Over the next 10 years—before failing eyesight compelled her to stop—Mrs. Delany created nearly 1,000 pictures of plants, some with as many as 500 tiny strips of paper. Always using a live plant as a model, she would cut minute pieces of paper for the petals, stamens, leaves, stalks—even the veins on the leaves. In a reversal of the silhouette portraits of the day (black on white paper), Mrs. Delany built up layers on a black background. Sometimes she used pieces from paper she dyed herself; other colored papers were brought from China by sailors; still others came from wallpaper manufacturers.

Although a prolific letter-writer, Mrs. Delany never described exactly what glues she concocted or even what instruments she preferred for cutting. The only clue to the tools she might have used comes from a description of a present given to her by Queen Charlotte, who must have been familiar with her working habits: "Inside was a beautiful pocket-case, the outside satin worked with gold and ornaments with gold spangles, the inside lined with pink satin and contained a knife, sizsars, pencle, rule, compass, bodkin."

In his introduction to Ruth Hayden's book, the former deputy keeper of prints and drawings at the British Museum, Paul Hulton, sums up Mrs. Delany's career: "Her *Flora Delanica*, as she frivolously called her collection of 'paper mosaicks,' may have begun as she says by chance but the elements which came together to create this new work had been in evidence for a long time: the ability to use scissors to cut a line as others would draw it; and a sharp eye for the details and the character of a plant; a highly developed sense of color; and fingers which, as in her needlework, could accomplish small precise movements with absolute control. Add to these her growing understanding of the structure of plants . . . and it is surprising that she started her 'mosaicks' so late in life."►

Mrs. Delany made this drawing of a cottage at Delville in 1766. She wrote accompanying verses to describe the bliss she found in the countryside.



COLLAGES IN FOLLOWING PAGES COURTESY OF COLONNADE BOOKS, PUBLISHED BY BRITISH MUSEUM PUBLICATIONS LTD.
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Mrs. Delany's worktable at Bulstrode as we imagined it might have looked. The "mosaicks," from left to right: spiraea, damask rose, Magnolia grandiflora, Chinese hollyhock. Blue and white china bowls for paste, from Bardith Ltd.; magnifying glass and scissors, Philip W. Pfeifer; spectacle case and inkwell, Kentshire Galleries; book, Ursus Books Ltd.; lorgnette, James Robinson, Inc. ■

Photographer JESSE GERSTEIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

INGENUITY IN A PINCH

With a short-term apartment and nonstop imagination, sleight of hand can work wonders



By KEN DRUSE

If, as they say, necessity is the mother of invention, then my temporary apartment is absolute proof. Knowing Washington, DC, was to be home for a while, I turned the decorating into an arts-and-crafts project. Since money was a consideration, I thought before I bought. In fact, my purchases were minimal—well under $1,000, mainly for paint and fabric. I wanted to settle in fast with familiar old possessions transported from New York and destined to return.

My passion for the decorative arts is shared by my friend Petie Buck. When she visited Washington to see the sights, she spent the entire weekend marbleizing the door trim *(above)*. The living room *(right)* is filled with handcrafts: tablecloth, lampshades, terrarium, floor cloth, map table.




ANBROOK









Found objects such as the car fender *(top right)* became "works of art," as did the map table *(above)*. Periods and styles blend in this mélange *(above left)*. Thirties plates, '50s Scandinavian candelabra, '60s cinder blocks and a 1700s botanical print go delightfully well with the painted-face table *(left)* inspired by the work of Carl Milles.



INGENUITY IN A PINCH

"Nothing's impossible. What I wanted or needed but couldn't afford, I made—such as the architectural details, tables, chandelier and terrarium."







Plaster shells above the doors *(top)* were carved in clay and cast in a latex mold. Two of my favorite projects were the terrarium *(above)* and the chandelier made of plastic flowers and fruit. Botanicals, a gilt mirror and borrowed chairs by Casa Stradivari form a conversation area *(left)* along with a 1904 Stickley daybed and homemade objects.►

INGENUITY IN A PINCH

"I raided a shoe store that was redecorating and found glass shelves"





A painted quilt *(above)* is the artistry of Daphne Gamble. Muslin with tassels drapes the windows. Favorite objects of a serendipitous nature line shelves. A paper lantern floats—invisibly attached by monofilament—above a wicker desk *(below)*.



A lack of ability and talent may present limitations, but for a pied-à-terre like mine, budget can be the determining factor. Nevertheless, imagination has no boundary. As long as the ingredients are selected with an eye for good design and a touch of humor, the dream of a lovely apartment on a shoestring can be realized. Even a $7.50 paper lantern is an article of quality.

Still, some elements were born to disguise: Fabric screens introduced color and pattern to conceal air conditioners. My television was a great buy, but its awful wood grain had to be disguised with matte black spray paint. That modern fixture blended well in such an eclectic decorating scheme. Spray painting is easy enough, but sewing is not my forte. So when it came to covering windows, I had to improvise with 20 continuous yards of muslin swathed up and down and draped across the bedroom from one set of French doors to the other.

The small living room bears homage to artists using poetic license. At first glance the dining table is *faux* malachite. Suddenly a face from a sculpture by Cranbrook's Carl Milles appears. A found car fender is an ode to sculptor John Chamberlain. High-tech black chairs take their cue from architect Josef Hoffmann. A painted tablecloth borrows colors from "Sunlight and Shadow" by Long Island landscape painter William Merritt Chase.

The coffee table, a nod to the current fascination with map motifs, has paper laminated to the underside of an inexpensive Formica tabletop. My chandelier pays tribute to porcelain heirlooms. But it's "dime-store modern," made of plastic flowers and fruits glued to a wire frame, painted white and illumined with Christmas lights.

Because I was away for a month at a time, and couldn't imagine life without plants, I made a self-sustaining terrarium out of an aquarium; a circular fluorescent tube on a timer hides under the verdigris-painted canopy.

Although my stay in Washington has ended, all my projects will travel and be accommodated wherever I live. It just proves that, with imagination, you *can* take it with you.■

Editor JODY T. KENNEDY
Photographer LIZZIE HIMMEL


KAKAO

A SPECIAL WAY WITH FLOWERS

No such thing as an ordinary arrangement in the hands of Tricia Guild, whose innovative style can be yours

When arranging flowers your first concern is to create an eye-pleasing design. However, there is another dimension to this art, and that is the relationship between flowers and their surroundings. In her new book, *Designing With Flowers,* Tricia Guild, head of England's Designers Guild, uses striking arrangements to show how closely these elements interact.

For example, traditional rooms call for fresh flowers that trail and spill in abundance as they do in a garden. This treatment visually loosens and invigorates each room's decoration. On the other hand contemporary rooms need flowers that are graphic, such as a single bloom or a cluster of a single species. And because flowers are compatible with virtually all surroundings, their natural beauty can be used to link traditional and contemporary elements.

Fabric and wallpaper motifs should also be taken into consideration. Single blooms or sprays get lost in rooms heavily patterned with florals, so use massed bunches to complement the profusion. To relieve the uniformity of a monochromatic room, choose flowers with a variety of textures and colors that come alive against the solid background.

Flowers can also show off furniture in new ways or disguise it in a cloak of nature, such as this hydrangea-laden escritoire *(right)*. When you create a flower arrangement, consider where it will be placed. Slightly rearranging the furniture or moving a decorative accessory can open up numerous backgrounds and provide inspiration for your flower composition.►



An escritoire *(right)* is softened with a glass goblet of blue hydrangea heads and Stephanandra leaves while a porcelain bowl of blossoms echoes the arrangement.

From *Designing With Flowers* by Tricia Guild, photographs by David Montgomery. Reprinted by permission of Crown Publishers, Inc. Photographs copyright © 1986 Tricia Guild and David Montgomery





Foliage can be arranged by itself to create striking vignettes. On this marquetry table, iris and rheum leaves tower over a Kashmiri bowl of oak leaves. In the taller vase, lean and voluptuous leaves make a well-balanced composition.

A SPECIAL WAY WITH FLOWERS



In hallways casual groups of foliage and flowers are much more welcoming than stiff formal bunches. Here, Solomon's seal, variegated dogwood and early spring beech are gathered on the trunk while bluebells, grasses and leaves catch light from the window.

A SPECIAL WAY WITH FLOWERS

A grand gesture with flowers, fruit and candlelight

There's nothing more welcoming than a bouquet of flowers just inside your front door. Because they can be changed at whim, flowers bring the pleasure of the unexpected. This impact can be felt wherever you decorate with flowers. As Tricia Guild explains: "If you use flowers to echo, or deliberately contrast with, the colors, patterns or textures of your decorative scheme, they will give new life to your surroundings."

Her arrangements always involve "an element of calculated surprise"—juxtaposing the composition's style with a room's decor, contrasting different flowers and using a broad range of materials, including fruit. Another key to the success of her arrangements is foliage: leaves, ferns and grasses whose varying shapes, textures and heights create contrast and dimension. All of these factors result in loose, romantic arrangements that flatter the personalities of the flowers as much as their surroundings. ■





This poetic arrangement *(above)* is based on a deliberate contrast in scale. Wild roses and a bowl of fruit *(right)* create a composition reminiscent of 18th-century still lifes.



A FRESH APPROACH

This welcoming house was created by
infusing the American Gothic vernacular
with contemporary spirit



TO THE FARMHOUSE



A FRESH APPROACH TO THE FARMHOUSE



Constructed in the idiom of Gothic Revival architecture native to Lima, Ohio, this white house with its wide, welcoming porch and adjacent barn-red garage and guest quarters seems right at home in the community. Its board-and-batten structure (in this updated version, economically faced with plywood siding), multi-gabled roof with steep chimney stacks, cupola and ornamental lightning rods all recall the region's Carpenter Gothic farmhouses—so called because of their wood structures and detail work. What's more, the spacious, light-filled interiors provide a contemporary and comfortable home for owners James and Nancy Kahn and their four young children.

The house was the culmination of the Kahns' long-term interest in architecture. In fact, they had spent some of their high school dates admiring the design of houses in their native Chicago suburb. However, it wasn't until after they were married and had carefully researched 20 years of architecture magazines that they decided they wanted Hugh Newell Jacobsen to design a house for them someday. "It was incredible how often his name was attached to the houses we admired," says Dr. Kahn. They wrote him a fan letter expressing their long admiration for his work and their eagerness to have him design a house for them. To their surprise they received a phone call from him right after the letter arrived.



When the Kahns were ready to proceed with the house, Mr. Jacobsen came to Lima to meet with them and to see the site. "We told him we wanted a friendly home for a large family, pretty much leaving the style up to him," says Mrs. Kahn. Though he asked to see the local architecture, his design came as a complete surprise to the Kahns, who had no idea where he would find his inspiration.

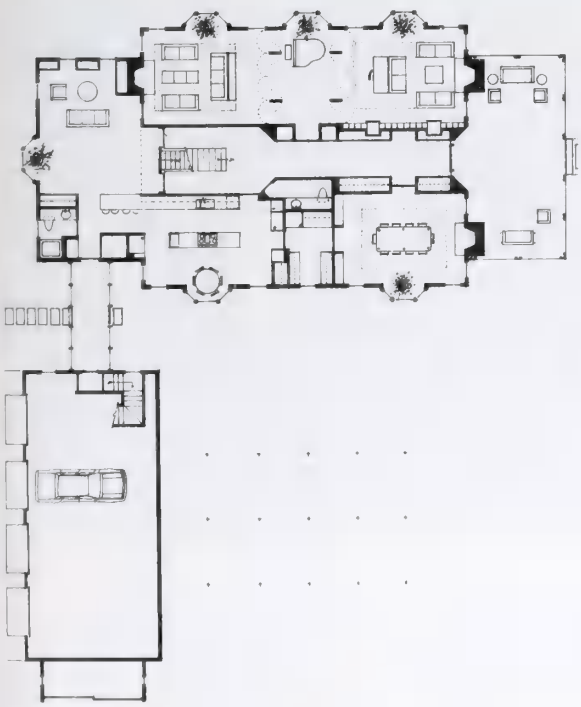
"We questioned every aspect of the house," says Dr. Kahn. Mr. Jacobsen says he drew his inspiration from the indigenous farmhouses and red barns, the Lima landscape that to the architect seems a "hilly Holland," and the Kahn children—"lots of beautiful children, little girls, flannel nighties bobbing good night"—who made him recall the gentler times and gracious houses of Louisa May Alcott's novels.

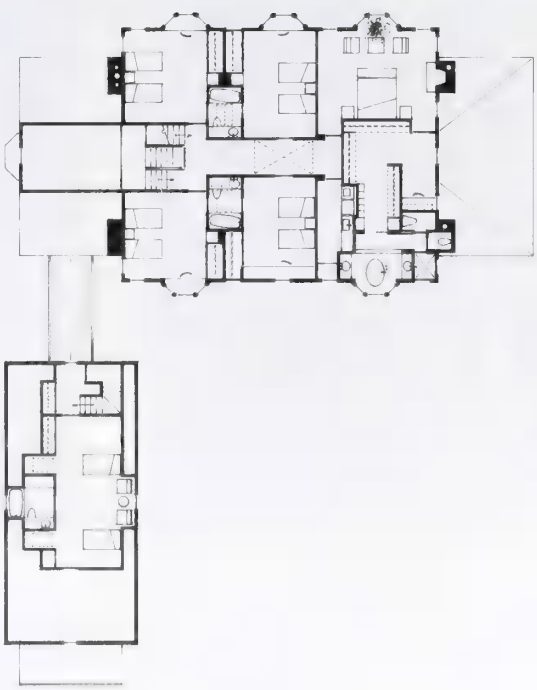
The interiors, on the other hand, typify Mr. Jacobsen's own stylistic hallmark: crisp, white-walled spaces filled with skillfully controlled light. Floor-to-ceiling bays of double-hung windows flood the rooms with an ever-changing play of daylight. For nighttime illumination, the lighting is set on dimmers for a variety of moods. This is the friendly house the Kahns asked for, and now completely at home in it, Dr. Kahn says, "I can't tell you how special it is to live in a work of art."►

—SUSAN ZEVON

Photographer ROBERT LAUTMAN







The flexibility of the house's interior plan *(left)* allows it to function for intimate gatherings as well as parties for hundreds. Living room, music room and library *(above)* can be separated by folding louvered doors. With doors open the entire side of the house functions as one great room. The second level houses the master bedroom and a bedroom for each child off a center hall that is open to the sky through a glazed cupola.

A FRESH APPROACH TO THE FARMHOUSE









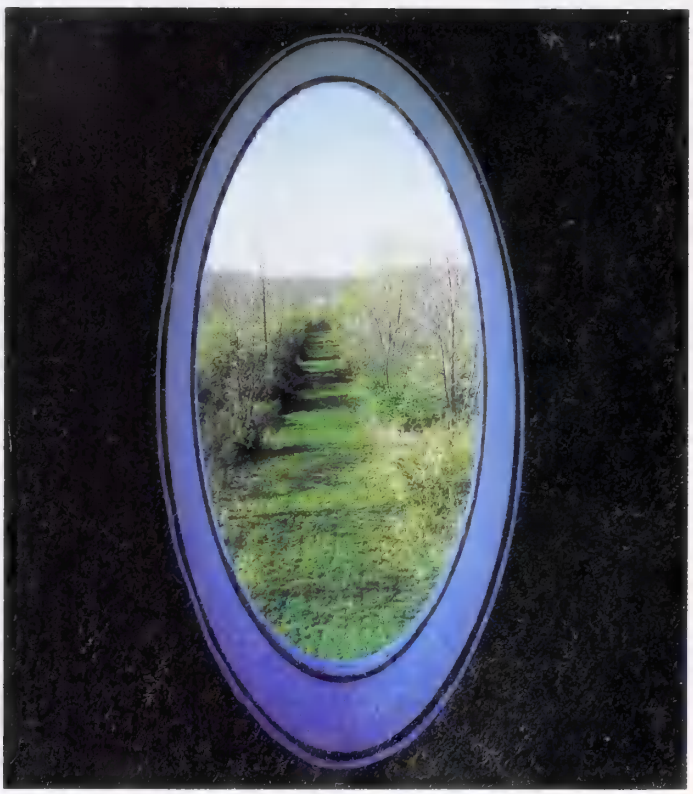
This house is meant to be lived in. The Kahn children *(above)* often give puppet performances on the Romeo and Juliet staircase landing that overlooks their playroom *(top)*. And they find the house's wide expanses of wood floors perfect for roller skating.

The kitchen *(top)* is linked to the dining room by a pantry that provides more storage. A table set in the kitchen's bay offers a pleasant spot for informal dining. Skillfully planned to the last detail, there's even a cabinet *(above)* exactly sized to contain the children's lunch boxes and thermoses.









Seen from one side *(above)*, the house recalls the romance of a petit chateau in contrast to the homier qualities of its farmhouse facade. The cupola *(top)* that opens the second floor to the sky has four porthole windows, one for each of the children to observe the second floor from their attic playroom.

A latticed breezeway *(top)*, glazed against the elements, connects the main house to the garage and guest quarters. A wide path carved from the tall weeds *(above)* extends the views from the side of the house. The view is framed here by an oval window set in a gable.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

LONG LIVE THE CHAISE!

Some chaises take their inspiration from Victorian fainting couches and 20th-century classic designs. Others take off in new directions.



Above: Curves and wicker reveal the Victorian lineage of this piece, but the dusty-plum color adds an exotic fillip. From Palecek.

Right: A sleek leather chaise that was inspired by Le Corbusier's famous chair. By Carter Industries. *Below:* This chenille-covered design is as splendid to look at as to sit on. From Bernhardt Industries.





Above: Designed in 1983 by Vico Magistretti, this boldly colored, boldly shaped chair follows in the best tradition of beautifully designed 20th-century classics. From The Museum of Modern Art Design Collection.

The best thing to happen to the chaise longue since Madame Récamier reclined on hers is the shortening of the name. In recent years the troublesome second word (often mispronounced as lounge—perhaps because it seemed so apt) has been dropped, and a chaise has become as easy to talk about as it is to curl up on.

The first long chairs, which appeared in France during the reign of Louis XIV, were merely benches with cushions. Daybeds, as they were also called, became more luxurious in the 18th century when they were sumptuously upholstered and cushioned to afford the kind of comfort we associate with them today. During the Victorian period and into this century, chaise longues were primarily considered boudoir pieces, but the famous modern designers reversed that trend when they created sculptural pieces too handsome to be hidden away. Now that chaises have come back to the living room it is unlikely they will ever be banished again—especially when the designs are as appealing as those shown here.►

Below: The slimly upholstered back and brilliant color of John Mascheroni's design for Swaim Originals put this long chair in a class by itself.





LONG LIVE THE CHAISE!

Today's chaises offer feet-up comfort for any spot in the house, from a formal living room to a private retreat





Chaises have always been among the most versatile pieces of furniture. Less massive than sofas, they are easier to place—to slip into a room or tuck into a corner by a window. And the implicit invitation to put your feet up makes them more inviting than chairs. Moreover, the pleasing asymmetrical shape is often what is needed in an overly balanced room.

Today's chaises, which take their inspiration from centuries of design, are more versatile than ever. In formal and informal shapes, luxuriously upholstered or clean-lined, elaborately tufted or simply tailored, they offer a choice for every room in the house. But comfort is always the common denominator. Designers do not seem inclined to go back to the earliest unupholstered chaises for their inspiration, and even the simplest versions offer comfort of the highest order. ■

Editor KATHLEEN MAHONEY
Photographer TOM McCAVERA



Top: Victorian fainting couches inspired this exquisitely tailored tufted chaise. From Carr & Co. *Above:* Rounded contours are reminiscent of the 1930s. From Weiman. *Right:* A stylish shape and subtlely colored chintz make this a perfect choice for a living room. From Lee Jofa's Kirk White Collection.

Above: As intricately curved, curled and ornamented as a Victorian original, this wicker chaise from Ralph Lauren's new Home Collection also comes in white and porch green.



Above: Karl Mann designed this curvy chaise in the spirit of Art Moderne—the style that formed a transition between Art Nouveau and Art Deco. From Tomlinson.



Dare to be More.



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DECORATING INNOVATIONS FROM THIS ISSUE: FOUR CLEVER IDEAS FOR YOU TO TRY AT HOME



WILLIAM P. STEELE

BLUE AND WHITE PORCELAIN is a recurring theme throughout Zena and Richard Gilbert's house *(above and page 45)*. But who would ever guess which pieces are antiques and which are Chinese reproductions? These collectors have the decorating savvy to mix the old with the new for maximum effect at low cost.

A similar feat is to set off inexpensive prints, such as old book plates, in handsome frames. Do-it-yourself frame shops are also money-savers.



ROBERT LAUTMAN



PETER BOSCH

Other projects: hand-hook a rug using a favorite 18th-century design or make a crocheted throw.

DOES YOUR HOME LACK ARCHITECTURAL DETAIL? Ken Druse solved this problem in a short-term rental by creating a classical shell motif to top door frames *(above and page 67)*. After modeling the shell in plasteline clay (from Pearl Paint, 308 Canal St., NYC 10013), he brushed the *reverse* side with Pliatex mold rubber (from Sculpture House, 38 E. 30th St., NYC 10016). When it dried a few days later, he peeled it off and, *voilà*, a reusable, semi-flexible mold. Mr. Druse then buttressed the mold with plaster (you can embed it in wet sand instead), filled it with plaster and let dry. The shell lifts out easily from the mold. If you've more money than time, you can purchase details like these at Architectural Sculpture Ltd. (242 Lafayette St., NYC 10012), or find old ones at salvage houses.

SUMMER SUNLIGHT MAY BE best enjoyed when filtered through a trellis. This one, left, from the Kahn house *(page 81)*, is a breezeway between house and guest cottage. Consider lattice framing a porch, topping an arbor or surrounding a gazebo. This is a project you can do yourself, using 4 x 5s and pre-cut lattice from local lumberyards.

IT'S FUN TO FIND NEW USES FOR SPECIAL FURNITURE from the past. This tier table—once a butler's helper that held tea sandwiches, cakes and cookies—now displays family photographs and memorabilia. It would also be charming heaped with potted flowering plants. The size of many such antiques makes them perfect for odd corners of your home. ■

—PHYLLIS BARTLETT



TOM McCAVERA

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By BEVERLY McGUIRE and SARAH BELK

AUTUMN BOUNTY



ELIZABETH HATHON

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Recapture the romance of a bygone era with this silver-plated French coffee service—a reproduction of the original used on the Orient Express. The coffee pot, creamer, sugar bowl, serving dish with spoon and tray are $350. Jenny B. Goode, 1194 Lexington Ave., NYC 10028, or 11 E. 10th St., NYC 10003; (212) 505-7666.

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HOW CONICAL
Clean, crisp lines define these unusually shaped glasses designed by Carlo Moretti, who was inspired by the corn-filled paper cones sold to feed the pigeons in Venice's Piazza San Marco. Each glass is individually blown of Murano lead-free crystal. All are $28 each. Champagne flutes, water glasses and wineglasses are available at Avventura, 463 Amsterdam Ave., NYC 10024; (212) 769-2510.■

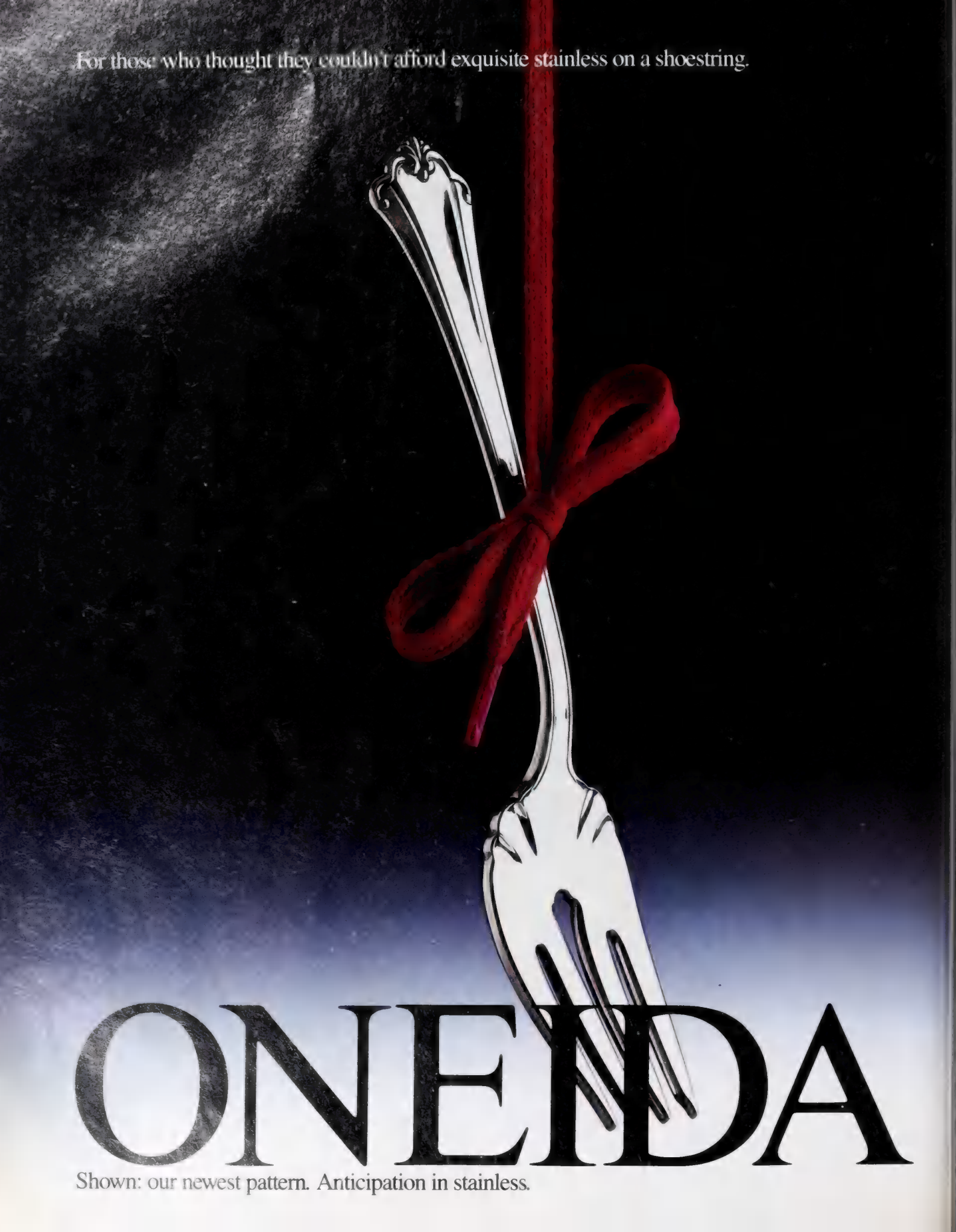


ELIZABETH HATHON

FRUITS DIVINE
Debbie Devine, chef/owner of The Devine Upper Crust Inc., in Greensboro, NC, uses clove "stems" and a little food coloring to create these pears and apples of whole-wheat yeast dough. They're easy to make *(see recipe, page 104)*, and they freeze well, too. Other shapes to try: grapes, plums (mix red and blue food coloring) or strawberries (sprinkle with poppy seeds). Pile "fruits" high in a basket for a pretty autumn centerpiece.

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FRENCH-STYLE FEASTS



A robust meal of beef tenderloin with peppercorns, white bean and mint salad, Roquefort toasts and wine-poached peaches and pears is but one inspired menu from a new cookbook by chef Roger Vergé ▶

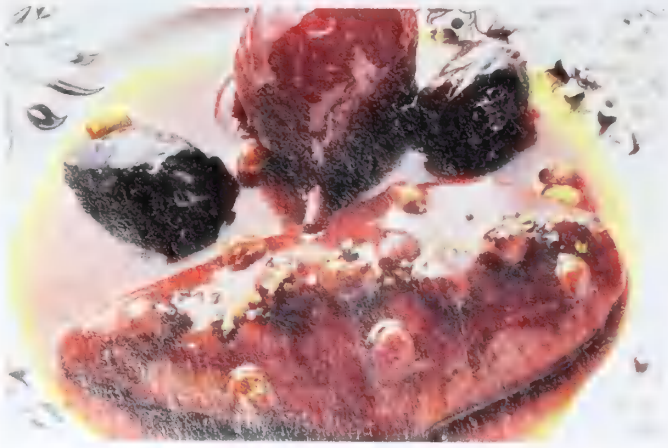


From *ROGER VERGÉ'S ENTERTAINING IN THE FRENCH STYLE* published by Stewart, Tabori & Chang, 1986. Photography by Pierre Hussenot









FRENCH-STYLE FEASTS

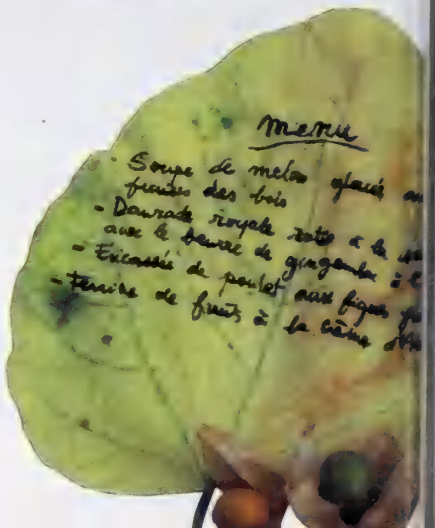
"To cook well one need only be a gourmand, a hungry appreciator of flavors"

What does a noted French chef prepare when he cooks for family and friends? In his new book *Entertaining in the French Style* (Stewart, Tabori & Chang, $45), author and chef Roger Vergé shares some of his favorite at-home party ideas and recipes ranging from a basic onion soup to the more refined fricassee of lobster with tarragon cream sauce. In addition to overseeing food preparation and service in his three-star Provençal restaurant, Le Moulin de Mougins, this chef also insists on preparing the evening meal for his family—with whom he dines nightly—as well as entertaining friends as often as possible on his "nights off."

It is no wonder Roger Vergé has such a wealth of culinary knowledge to share. Provence produces some of the finest fruits, vegetables and seafood in all of France. The region is a sun-drenched, rather magical place where wild herbs perfume the air and vie for attention. This profusion of gifts from the earth and sea (in addition to ingredients and dishes "borrowed" from neighboring Italy) has resulted in a local gastronomic tradition with distinct personality. Regional dishes—never meek—are infused with garlic, basil, saffron, anise, anchovies, olives and olive oil.

And although Mr. Vergé's restaurant specializes in variations on local fare—as do many of the recipes in his first book, *Cuisine of the South of France* (William Morrow, 1980)—these newly published recipes are adaptations of culinary memories linked to his childhood in Commentry in central France (many inspired by his Aunt Célestine, a superb cook) as well as what he terms his "apprenticeship in eating." Mr. Vergé's travels (which include sojourns in Casablanca, Africa and Jamaica), his adventuresome spirit and lust for life have influenced his own personal cooking style—one that might be called "refined rustic"—which respects peasant cooking as much as that of Escoffier.►

Left, from top: **Asparagus flan with fresh baby pea sauce; fricassee of chicken with figs and port sauce on a bed of leaves; royal *daurade* baked with wild thyme, with orange-ginger sauce; breast of pheasant with cracked pepper and fruit.** *Right:* **Leaf inscribed with menu.**





Fresh salmon with a sauce of softly scrambled eggs and chives *(above)*; a rich quiche with fresh morels *(below)* to serve as a first or main course. Substitute dried morels if fresh ones are not available.



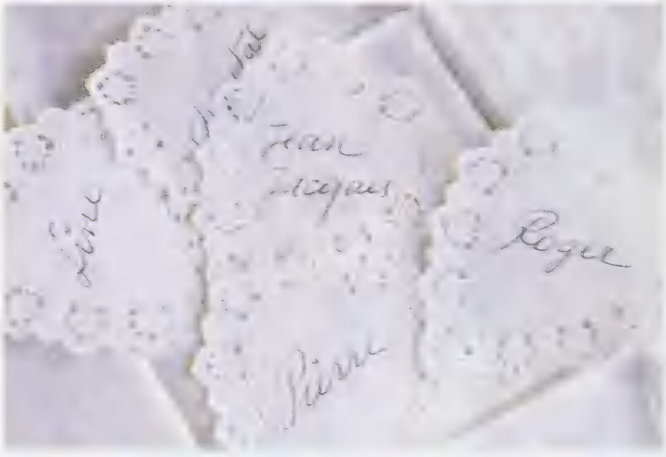
Barely cooked oysters in saffron cream on a bed of julienned carrots, leeks and celery *(above)*; turbot fillets with leeks and nasturtiums garnished with bay leaves cut to resemble palms *(below)*.













FRENCH-STYLE FEASTS

"Improvise, improvise. Let yourself be guided by your palate, your nose, your eyes and your heart."

Entertaining in the French Style is more than just a collection of recipes; it is a complete party guide, designed to help you organize the most successful gatherings imaginable. For each menu the author offers wine recommendations, and for some he suggests an aperitif (to precede the menu on page 000, for example, Mr. Vergé recommends a Cardinal: red wine flavored with crème de Cassis). He also includes lists of the china, silver and glassware needed. In addition, Mr. Vergé presents his own aesthetic interpretation of the style and ambience of each menu and goes so far as to make suggestions for the color and fabric of table coverings—from rustic weaves to the best lacy linens—flowers for the centerpiece and place card decorations. He rates each recipe in terms of its cost and difficulty and shares shopping and organizational tips in which he clearly notes what and how much can be done in advance. Most of these dishes can be prepared at least partially—and in many cases entirely—ahead of time, a plus for the busy host or hostess.

Although Mr. Vergé groups his recipes into menus, he espouses improvisation and encourages each cook to modify given menus or to choose only a single dish from them. On these pages, a selection of first courses, main courses and desserts are presented. Some may be mixed and matched with one another to comprise a three-course menu. Some dishes—such as the *daurade,* salmon, quiche and turbot—can be served as either a first or main course. Others may be plucked and added to your own repertoire of dinner party favorites.

Chef Vergé warns that although some of his dishes are rich and hearty and his menus abundant, they are scaled to his own appetite, which, he says, "is not small." Moreover, he believes that a feast should reflect a generous spirit. "To serve guests is my way of sharing joy and happiness with those I love."■

—SARAH BELK

Sweet touches *(left, from top)*: Individual frozen strawberry soufflés dusted with cocoa powder; chocolate Nelusko cake; doily "place cards"; and a tart made with fresh seasonal fruits in a rich pastry crust. *Opposite:* Caramelized apple tart inspired by the famous tart Tatin (invert before serving).



By ELIN McCOY and JOHN FREDERICK WALKER



Classic Combination: Sherry & Tapas

A visit to Jerez de la Frontera in Spain, the home of sherry, taught us that sherry is much more than a fine aperitif. We had dinner with friends and discovered why Spaniards dine so late: They can't resist lingering over glasses of savory sherry while nibbling on *tapas*, their famous appetizers.

We made an entire meal of preprandial delights such as *jamón serrano* (ham), *revuelto de esparragos* (scrambled eggs and asparagus), spicy sausages and prawns. With it all we drank an icy fino sherry, a classic combination.

Americans tend to think of sherry as sweet, but virtually all the sherry consumed in Spain is dry, either the pale-yellow, sharp-flavored finos or the deeper tawny olorosos and amontillados. These appetizing fortified wines will stand up to intensely flavored foods that would overpower a white wine. Serve them with spicy hors d'oeuvres, especially ones that rely for flavor on jalapeños, curry powder, soy sauce or olives. Our favorites: classic finos such as Tio Pepe, La Ina and La Riva Tres Palmes, and dry but mellow olorosos, such as Sandeman Character. Serve chilled ($8 to $9).

VISITING VINEYARDS AT HARVESTTIME

Early fall is the beginning of the harvest at the nation's wineries, the best time to see the age-old process of wine making. And now that wine is produced in almost every state, chances are you can see grapes picked and wine being made not far from where you live. You can see grapes crushed and visit the aging cellars. You might even find a delicious nouveau to save for Thanksgiving.

You don't have to live near the Napa Valley to find a winery worth visiting. Washington, Maryland, Oregon, Virginia, Texas and New York's Long Island and Finger Lakes regions are a few areas where exciting new wineries are making fine wine. When visiting small wineries, call or write ahead: harvesttime is every winery's busiest period.

Write for lists of wineries and touring information from: Wine Institute, 165 Post St., San Francisco, CA 94108; The Washington Wine Institute, 1932 First Ave., Room 510, Seattle, WA 98101; New York Grape/Wine Foundation, 201 Elm St., Penn Yan, NY 14527; or your state's department of agriculture.



KAREN SHUID

FALL SAMPLER

With the arrival of cool weather we're already planning more substantial menus and laying in a supply of rich, satisfying red and white wines to accompany them. Here are a dozen top examples:

Reds: With roasts, especially lamb, and game we'll be serving 1982 Beringer Knights Valley Cabernet Sauvignon ($10), 1983 Shafer Merlot ($11) and 1982 Clos du Val Cabernet Sauvignon ($14). With steaks and stews we'll have 1982 Caymus Zinfandel ($8) and 1982 Guigal Côtes-du-Rhône ($6); with veal, 1983 Hacienda Pinot Noir ($12); with roast chicken, the 1983 Zonin Montepulciano d'Abruzzo ($7).

Whites: To go with pasta or salmon, our choice is 1984 Fetzer Sundial Chardonnay ($7) and 1984 Wente Bros. Arroyo Seco Reserve ($9); with lobster, 1984 Clos du Bois Flintwood Chardonnay ($13). Pork roast? We'll serve 1985 Hugel Gewürztraminer ($9). With fruit desserts, 1983 Ch. Doisy-Daëne Sauternes ($13).■


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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

SPA SPECIALTIES

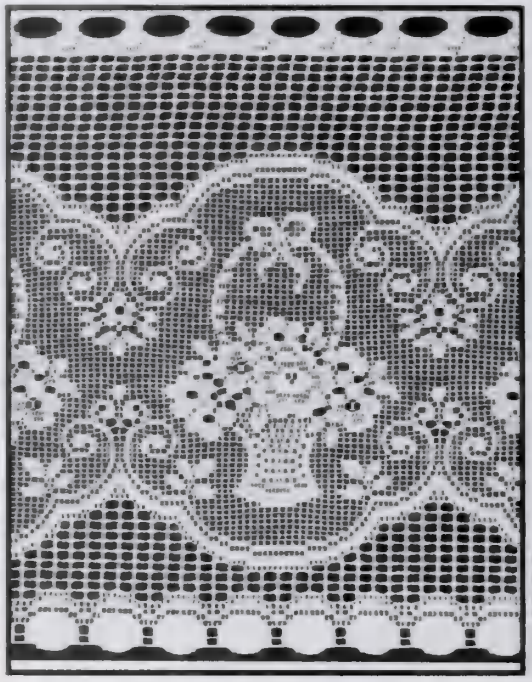
The Four Seasons, a stellar NYC restaurant, added Spa Cuisine to the menu in 1983 when its renowned chef, Seppi Renggli, created delicious dishes low in salt, fat and cholesterol and high in protein and fiber. Forty-six of these menus—100 recipes in all—are featured in *The Four Seasons Spa Cuisine* (Simon and Schuster, $18).

JUICY ATTRACTIONS

Do fresh apple-strawberry or peach-blueberry juices get your taste buds going? With a juice extractor you can whip up your own vitamin-packed combinations of fruits and vegetables. The sleek Biomaster Juice Extractor from Krups *(right)* retails for $65. Other extractors are available from Braun, Oster, Acme.

ELIZABETH HATHON





KARIN SCHIELD

CURTAIN TIME

These curtains with flower basket motif have a distinctly Victorian charm. Made of polyester, they have a matching 12-inch valance; $22 a yard for 24-inch size, $28 for 36-inch; 20 percent less for unfinished. From Simply Elegant, PO Box 31155, Dept. HB, St. Louis, MO 63131.

MORE POWER TO YOU

Running out of electrical outlets in your kitchen? Black & Decker's Spacemaker outlet-extender solves the problem. This compact unit has four outlets and a 15-amp safety circuit to prevent overloading. It retails for about $16.

THE WELL-DRESSED JAR

Food gifts always find a receptive audience. To add a personal touch to jars of preserves and the like, Pantry Designs has a decorating kit that includes twelve 5½-inch doilies and the elastic bands to secure them plus self-stick labels, recipe cards and gift tags—all for $7. In sky-blue with multicolored trim, the paper products are part of Paper & Lace, Ltd.'s Country Line.■



KARIN SCHIELD

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New Kirsch vertical blinds bring brilliance to your windows. Patterns like Spectra have a dual personality. Roomside you have gorgeous color, but they're lined with white streetside. And, these verticals are truly economical. Leave it to Kirsch to come up with such a brilliant idea — in 31 new colors. Find out more about Kirsch vertical blinds at your nearby dealer. For the name, call toll-free: 1-800-528-1407.

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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

It's hard to resist the rows and rows of baking and eating apples that fill produce shelves and farmers markets this time of year. From tangy, crisp Greenings to buttery Golden Delicious and scarlet McIntosh, the variety seems almost endless.

Our recipe for Apple Crisp is a good example of how to use your microwave oven in combination with your regular oven. Or make homemade applesauce to use as the basis for other desserts such as the Calvados-Apple Mousse and our low-fat, cholesterol-free Apple Cloud.

OLD-FASHIONED APPLE CRISP

- 6 large cooking apples, peeled, cored and thickly sliced
- 2 teaspoons lemon juice
- 1/2 cup all-purpose flour
- 1/2 cup rolled oats
- 1/2 cup granulated sugar
- 1/2 cup firmly packed light brown sugar
- 1 teaspoon cinnamon
- 1/2 teaspoon grated nutmeg
- 1/8 teaspoon ground cloves
- 1/3 cup unsalted butter
- Ice cream, hard sauce or sweetened whipped cream

☐ Place apples in large bowl and sprinkle with lemon juice. Toss to coat. Arrange in generously buttered 10-inch microproof and ovenproof deep-dish pie plate and set aside.

☐ Place flour, oats, sugars, cinnamon, nutmeg and cloves in medium bowl and stir until blended. Cut in butter with pastry blender or 2 knives until mixture resembles coarse meal. Sprinkle over apples, covering apples completely. Microcook on high 6 minutes. Rotate dish one-half turn and microcook on high 6 to 8 minutes or until apples are tender.

☐ Remove from microwave oven and place under preheated broiler 3 to 4 inches from heat source. Broil about 2 minutes or until top is crisp and browned. Serve warm or chilled with ice cream, hard sauce or sweetened whipped cream. Serves 6 to 8.

HOMEMADE APPLESAUCE

- 12 medium, tart apples, peeled, cored and thinly sliced or chopped
- 1 cup apple cider or apple juice
- 1 tablespoon lemon juice
- 1/2 cup sugar to taste
- 2 teaspoons cinnamon

☐ Place apples, cider and lemon juice in 5-quart microproof casserole and stir to blend. Cover and microcook on high 6 minutes. Stir in sugar and cinnamon. Recover and microcook on high 16 to 18 minutes or until apples are soft (*see note below*), stirring every 6 minutes.

☐ Mash apple mixture with wooden spoon or purée in food processor to desired consistency. Set aside to cool. Refrigerate until ready to serve. Makes about 6 cups.

Note: The time necessary to cook applesauce depends on amount and firmness of apples. Reduce cooking time to cook fewer apples or very soft ones.

APPLE CLOUD

- 3 egg whites, room temperature
- 3 tablespoons confectioners' sugar, sifted
- 4 cups homemade applesauce *(see preceding recipe)*
- Apple wedges dipped in lemon juice to garnish, optional
- Mint leaves to garnish, optional

☐ Beat egg whites in a bowl until soft peaks form. Add sugar and beat until stiff. Place applesauce in large bowl and fold in beaten egg whites. Spoon into parfait glasses and freeze 1 hour. Garnish with apple wedges if desired. Serves 6 to 8.

CALVADOS-APPLE MOUSSE

- 1-1/2 cups half-and-half or light cream
- 4 egg yolks
- 1/2 cup plus 2 tablespoons sugar
- 2 cups homemade applesauce *(see recipe)*
- 6 tablespoons Calvados or applejack
- 1 envelope unflavored gelatin
- 1 cup heavy cream
- Lemon balm or fresh mint leaves to garnish, optional

☐ Place half-and-half in 2-cup glass measure and microcook on high 3 minutes or until very hot.

☐ Beat egg yolks and 1/2 cup sugar in microproof bowl until thickened. Slowly add warm half-and-half while beating constantly. Microcook on medium (50 percent power) 5 minutes, stirring after 2-1/2 minutes. (Custard should coat back of wooden spoon.) Place applesauce in bowl, add custard and stir until blended.

☐ Place 4 tablespoons Calvados in small bowl or cup. Sprinkle gelatin over Calvados and let stand 5 minutes. Microcook on high 40 seconds. Stir until gelatin is dissolved. Add gelatin to apple mixture and stir until thoroughly blended. Refrigerate 40 to 50 minutes or until almost set.

☐ In medium bowl beat heavy cream until soft peaks form. Add remaining 2 tablespoons sugar and remaining 2 tablespoons Calvados. Beat until firm. Fold into apple mixture and turn into 1-1/2-quart soufflé dish. Refrigerate several hours or until set. Garnish with lemon balm leaves if desired. Serves 6 to 8.■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking will be necessary.





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QUICK COOK

Fresh tomatoes, herbs and peaches highlight an autumn menu

The abundance of end-of-summer produce in the garden, at farm stands and produce sections of the supermarket is an inspiration to anyone who loves to cook. It always amazes me how large a marjoram plant can grow during the course of the summer, or how prolific a row of basil can be if it is snipped often enough to encourage new leaves. This month's recipes make use of the early fall garden bounty—fresh herbs, tomatoes and sweet onions, for instance—and of the warm Indian summer days and nights that permit outdoor grilling.

—MARTHA STEWART

GRILLED CHICKEN CACCIATORE

2 cans (7 ounces each) tomato paste
1 cup olive oil
1/2 cup red wine vinegar or balsamic vinegar
1 teaspoon cayenne pepper
1 teaspoon salt
1 teaspoon freshly ground black pepper
2 teaspoons Cajun spice, optional
2 3-pound chickens, each cut into 8 pieces

Make the marinade: In medium bowl mix all ingredients except chicken. (*Note:* Seven varieties of Paul Prudhomme's Cajun Magic spices are available at stores across the country. For the outlet nearest you or to order direct, call (800) 654-6017.)

Place chicken in 11x16-inch nonaluminum pan; add marinade, cover and refrigerate 24 hours turning occasionally.

Prepare hot grill adding mesquite or hickory wood for extra flavor if desired. Place chicken on grill about 6 inches from coals and cook, basting several times until juices run clear when thigh is pierced, about 30 minutes. (*Note:* If using gas grill, preheat; cook at low setting.)

ANGEL HAIR PASTA WITH HERBS AND PARMESAN

1 pound angel hair (cappellini) pasta
8 tablespoons butter
4 cloves garlic, peeled and sliced
2 tablespoons chopped fresh basil (or 1 teaspoon dried)
2 tablespoons chopped fresh marjoram (or 2 teaspoons dried)
2 tablespoons chopped fresh parsley
Salt, freshly ground pepper to taste
2/3 cup very thinly sliced fresh Parmesan cheese

Cook pasta according to package directions.

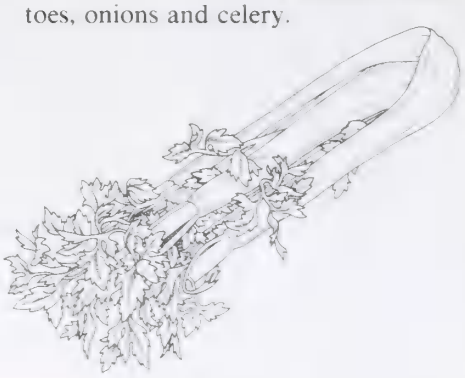
Make sauce: In large skillet melt butter. Add garlic; cook over low heat until garlic releases its fragrance and is pale golden. Add herbs; cook sauce one minute.

Drain pasta thoroughly. Toss with sauce; season with salt and pepper to taste and top with cheese.

TOMATO, SWEET ONION AND CELERY SALAD

4 medium tomatoes, cut into 1/4-inch wedges
2 medium sweet onions (such as Bermuda, Spanish or Vidalia), peeled and sliced 1/8-inch crosswise
6 ribs celery, sliced thinly crosswise
1/2 cup olive oil (preferably extra virgin)
6 tablespoons balsamic vinegar
1/4 cup chopped fresh basil
1/4 cup heavy cream

In large bowl, combine tomatoes, onions and celery.



Make dressing: In small bowl whisk oil and vinegar. Whisk in basil and cream; season with salt and pepper. When ready to serve pour dressing over salad and toss to coat.



CHAMPAGNE-POACHED PEACHES

4 cups Champagne (flat or bubbly) or good dry white wine
1/4 cup framboise (raspberry-flavored liqueur)
1-1/3 cups sugar
1 vanilla bean
12 small, firm ripe peaches
Whipped cream or crème fraîche, optional

In large saucepan combine first 4 ingredients and bring to boil. Cook 10 minutes stirring occasionally.

Reduce heat; add peaches and poach 5 to 10 minutes until tender, but not soft, turning peaches in liquid once or twice.

Remove from heat; let steep in liquid at least one hour to absorb flavors.

Serve with whipped cream or crème fraîche flavored with 1/2 teaspoon vanilla extract and sugar to taste. Serve room temperature or chilled. ■

The fine art of mischief.



Shown actual size.

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GAIL FERRETTI is famous for her animal sculptures that combine realism with humor. Now this talented artist, who has created works for the United Nations and major galleries, has captured "the art of mischief" with great appeal.

In this enchanting new porcelain sculpture, she has portrayed a pair of adorable kittens caught in the midst of a naughty adventure. And the skillful *hand-painting* brings every detail vividly to life—the scalloped tablecloth, the jug, the spilt milk, the slate floor, even the gleam of mischief in the cat's bright green eyes!

But this imported work of art is available *only* from The Franklin Mint. To acquire it, please order by September 30th.

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ENTERTAINING PLUS

Continued from page 89

WHOLE-WHEAT ROLLS

- 2-1/2 to 3-1/4 cups all-purpose flour
- 1 cup whole-wheat flour
- 1/4 cup nonfat dry milk
- 1/4 cup granulated sugar
- 1 tablespoon active dry yeast
- 1-1/2 teaspoons salt
- 1-1/4 cups warm (110°F) water
- 1/4 cup vegetable oil
- 2 eggs beaten with 2 tablespoons water
- 3 drops green food coloring mixed with 2 drops yellow food coloring
- 8 drops red food coloring mixed with 2 drops yellow food coloring and 1/4 teaspoon red paste color (available at specialty food stores)
- 24 whole cloves for "stems"

☐ In bowl mix 2-1/2 cups all-purpose flour, whole-wheat flour, dry milk, sugar, yeast and salt. Add water and oil and beat 2 minutes, adding more flour if necessary. Knead until smooth and elastic, adding more flour if necessary.

☐ Place dough in oiled bowl; cover and let rise until doubled in bulk. Punch down and divide in half. Roll dough into two 18-inch ropes. Cut 12 1-1/2-inch pieces from each rope.

☐ Make "apples": Shape 12 pieces of the dough into balls. Working with one ball at a time, hold a dough ball in right hand and press right thumb into center. With left hand pat dough up from bottom to form a round shape.

☐ Place "apples" 2-1/2 inches apart on ungreased baking sheet. Using the end of a wooden spoon, press down through the center of dough ball to form a hole for the stem. Cover and let rise 30 minutes.

☐ Using remaining dough pieces, form top of pear by pressing down 1/3 of the dough ball and rolling back and forth to stretch dough into shape of pear. Place "pears" 2-1/2 inches apart on greased baking sheet.

☐ Make glazes: For "pears," mix 4 tablespoons egg mixture with green and yellow food coloring. For "apples," mix 4 tablespoons egg mixture with red and yellow coloring.

☐ Brush rolls with glazes and bake in upper third of preheated 375° oven 15 to 18 minutes. Cool and insert clove "stems." Makes 24.■

FRENCH-STYLE FEASTS

Continued from page 95

BEEF WITH BLACK PEPPER

- 4-1/2 pounds beef tenderloin, trimmed
- Salt
- 1 cup black peppercorns, crushed
- 8 tablespoons unsalted butter
- 1/2 cup Cognac

☐ Season beef with salt, then roll in pepper.

☐ In flame-proof roasting pan melt 2 tablespoons butter over high heat. Add beef and sear on all sides. Roast in preheated 550° oven 30 minutes, turning once after 15 minutes.

☐ When beef has reached desired degree of doneness place on underside of a small plate inverted onto a large plate. (This allows beef to rest without sitting in its own juice.) Cover with foil and place in oven with heat off and door ajar. Let rest 30 minutes to one hour.

☐ Discard fat in pan, reserving juices. Add Cognac and deglaze over low heat.

☐ Remove beef from plate and pour collected juices into roasting pan. Stir over low heat until warmed through. Cut remaining butter into small pieces. Off heat, whisk in butter piece by piece. Carve beef, arrange slices on platter and serve with sauce.

BEAN AND MINT SALAD

- 1 pound dried white beans, such as Great Northern, soaked overnight
- 1 large leek, washed and trimmed
- 1 carrot, peeled
- 1 onion, peeled and stuck with 1 clove
- 1 tablespoon salt

Dressing:

- 1 small clove garlic, crushed
- 3 tablespoons wine vinegar
- 1-1/2 tablespoons Dijon mustard
- Salt
- 7 tablespoons extra-virgin olive oil
- 1 small celery heart, coarsely chopped
- 30 fresh mint leaves, coarsely chopped
- 1 small bunch parsley, coarsely chopped

☐ Place first four ingredients in saucepan with water to cover by 1 inch. Bring to boil, skim surface and add salt. Cover and simmer until tender. Discard leek, carrot and onion. Drain.

☐ In bowl, mash 1 tablespoon beans with garlic. Whisk in mustard, vinegar and salt.

☐ Gradually add olive oil while whisking constantly. Add beans, celery, herbs and pepper to taste. Toss to mix. Serves 6.

ROQUEFORT TOASTS

- 2-1/2 ounces Roquefort cheese
- 1-1/2 tablespoons unsalted butter, room temperature
- Pinch celery salt
- Freshly ground pepper
- 3-1/2 tablespoons whipped cream cheese
- 1/2 bunch fresh chives, chopped
- 18 1/2-inch thick slices French bread
- 1 clove garlic, halved
- Extra-virgin olive oil
- 6 leaves Romaine lettuce, washed and dried
- 18 celery leaves

☐ In food processor, process first 6 ingredients.

☐ Broil bread slices lightly on both sides. Rub one side of each with garlic and drizzle with oil.

☐ Use 2 spoons to form cheese mixture into 18 ovals. Place one on each toast. Arrange lettuce and 3 toasts on each of 6 plates. Tuck a celery leaf into each mound.

WINE-POACHED PEARS

- 2 tablespoons whole black peppercorns, tied in cheesecloth
- 1 bottle (750 ml.) hearty red wine
- 2 cups good quality port
- Grated zest of 1 lemon
- 6 bay leaves
- 1/4 cup plus 1 tablespoon honey
- 12 firm, ripe Bartlett pears, peeled with stems attached

☐ In saucepan, combine first 5 ingredients; bring to boil. Stir in honey; remove from heat; cool slightly. Add pears and bring to boil. Simmer 10 minutes. Cover and cool in poaching liquid 2 hours.

☐ Discard pepper sachet, bay leaves. Serves 6.

ASPARAGUS FLANS

- 18 large fresh green asparagus spears, peeled
- 4 tablespoons unsalted butter
- 3 eggs
- 2-1/3 cups creme fraiche or heavy cream
- 3/4 cup fresh, shelled baby peas
- 2 tablespoons chopped onion
- Pinch curry powder
- 3 slices bread, toasted, crusts removed and halved

☐ Trim asparagus spears to same length. Tie in a bunch with string.

☐ In saucepan, bring 2 quarts salted water to boil. Stand spears in water with tips extending just above water line. Simmer until just tender. Refresh; drain well. Trim off tips and set aside.

☐ Process asparagus stems with eggs and 1 cup crème fraîche in food processor until smooth. Strain and season with salt and pepper to taste. Turn into six buttered dariole molds or 4-ounce ramekins.

☐ Place in a roasting pan with enough water to come halfway up sides of molds. Bake in preheated 325° oven 30 minutes or until knife tip comes out clean.

☐ Make sauce: In small saucepan bring salted water to boil. Add peas and boil 3 minutes. Refresh; drain.

☐ In skillet sauté onions in 2 tablespoons butter until softened. Add curry powder and remaining crème fraîche. Season with salt and pepper and simmer 3 minutes.

☐ Process cream mixture, peas and remaining butter in food processor until smooth.

☐ Divide sauce among 6 plates. Unmold flans and place in center of each plate. Garnish each with 3 tips (reheat if necessary) and a toast triangle. Serves 6.

PHEASANT WITH FRUIT

- 3 pheasants or guinea hens (about 1-1/2 pounds each)
- 2/3 cup peanut oil
- 4 shallots, peeled and thinly sliced
- 1 2-inch strip orange zest
- 1 bouquet garni
- 1 tablespoon flour
- 2 bottles (750 ml. each) hearty red wine
- Salt
- 3 tablespoons whole black peppercorns, tied in cheesecloth and crushed with a mallet
- 3 firm, ripe Bartlett pears, peeled, cut in half and cored
- 6 pitted prunes and 2 tablespoons golden raisins, soaked in small bowl of warm water until softened, drained
- 7 tablespoons unsalted butter
- 1/4 cup plus 1 tablespoon Cognac

☐ Remove legs, thighs and wings. Lift off breast fillets; remove skin. Chop bones and wings.

☐ Heat oil in roasting pan. Add bones, wings and legs and cook 15 minutes, stirring with wooden spoon until bones turn golden brown. Add shallots, orange zest and bouquet garni. Stir in flour. Add 4-1/2 cups of the wine. Season with salt, bring to boil then simmer uncovered, 30 minutes, adding water to cover if necessary.

☐ Meanwhile, season fillets with salt on all sides. Spread pepper on large plate and roll breasts in pepper to coat well. Let stand 35 minutes.

(Continued on page 106)

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FRENCH-STYLE FEASTS

Continued from page 104

☐ Arrange pears cut sides down in saucepan. Add prunes, remaining wine and water to cover. Simmer 10 minutes. Set aside, keep warm.

☐ Strain cooking liquid from bones and legs into large, wide saucepan; reserve legs for salads or stock, discard bones. Skim off fat. Boil to reduce to 2/3 cup; skim again. Set aside.

☐ In skillet heat 2 tablespoons butter. Add breasts and cook 3 minutes over medium heat. Turn; cook 2 minutes more. Remove from skillet and keep warm.

☐ Add raisins to skillet and stir to coat. Add Cognac and ignite. When flames subside add reduced cooking liquid and boil briefly.

☐ Cut remaining butter into small pieces and stir into sauce with wooden spoon until butter is completely incorporated. Remove from heat and keep warm. Drain prunes and pears.

☐ For each person, serve 1 breast half garnished with prunes and pears and napped with sauce. Serves 6.

CHICKEN FRICASSEE

- **12** large ripe figs
- **1-1/4** cup good quality port wine
- **5** bay leaves
- **2** teaspoons whole coriander seed
- **2** chickens (3-1/2 pounds each) cut into 8 pieces (necks, backs and wing tips reserved for sauce)
- **13** tablespoons unsalted butter
- **3** tablespoons minced shallots
- **3** cloves garlic, crushed
- **1** large ripe tomato, seeded and diced
- **1** celery rib, trimmed and diced
- **1-1/2** chicken bouillon cubes

☐ In saucepan combine figs, port and 2 bay leaves and simmer while you prepare chicken.

☐ Place coriander in small skillet over high heat about 3 minutes. Tie in cheesecloth and crush with rolling pin.

☐ Season chicken with salt and pepper. In flameproof casserole melt 4 tablespoons butter. Add chicken and cook until browned on all sides. Transfer to plate. Add necks, backs and wingtips and cook until browned. Add shallots and cook until softened.

☐ Pour off butter and return casserole to heat. Add coriander sachet, 2 bay leaves, garlic, celery and tomatoes.

☐ Return chicken to casserole. Set figs aside and add half the port to casserole. Cover and simmer 30 minutes. Pour remaining port into small saucepan. Reduce to 2 tablespoons. Add figs and toss to coat.

☐ Add 2/3 cup water and bouillon cubes to chicken. Simmer uncovered, for 10 minutes.

☐ Strain cooking liquid; Skim off fat. Discard bones, coriander and bay leaves.

☐ Arrange chicken on platter and keep warm.

☐ Pour cooking liquid into saucepan and place over low heat. Cut remaining butter into small pieces and whisk into sauce, one piece at a time. Spoon sauce over chicken; place figs on top and then garnish with the remaining bay leaf.

ROYAL DAURADE

- **1** whole (4-1/2-5-1/2 pound) *daurade*, red snapper, striped bass, sea bass or sea trout, head and tail intact.
- **1** large bunch fresh thyme or savory
- **3/4** cup virgin olive oil
- **2-1/2** tablespoons fresh gingerroot, peeled and grated
- **1-1/2** teaspoons grated orange zest
- **3** large seedless oranges, sectioned; juices reserved
- **1-1/3** cup unsalted butter

☐ Season fish inside and out with salt and pepper. Stuff with several sprigs of thyme. Spread remaining thyme over bottom of baking pan large enough to hold fish. Add fish and drizzle with olive oil. Add 1/4 cup water to pan.

☐ Bake in preheated 475° oven 30 minutes, adding water if necessary.

☐ Make sauce: bring 1/2 cup lightly salted water to boil. Cut butter into small pieces and add piece by piece, whisking constantly. Add gingerroot, orange zest and reserved orange juice; do not boil. Place orange segments in sauce boat; pour sauce over them. Serves 4 to 6.

TURBOT FILLETS AND LEEKS

- **6** 6-ounce turbot fillets
- **4** cups milk
- **6** leeks, trimmed, washed and sliced crosswise into 2-inch pieces
- **8** tablespoons unsalted butter
- Salt
- **6** small bay leaves, fresh if possible trimmed with pinking shears, optional
- **3** cups crème fraiche or heavy cream
- **2** egg yolks
- **5** tablespoons chopped fresh parsley
- **5** tablespoons chopped fresh chervil
- **10** fresh tarragon leaves
- **1/4** cup chopped fresh chives
- **12** nasturtium bouquets, optional

☐ Soak fillets 2 hours in milk with several ice cubes and water to cover. (This process whitens the fillets.)

☐ In skillet melt 2 tablespoons butter. Add leeks and salted water to cover. Simmer uncovered 15 minutes, adding more water if necessary or until leeks are tender and only a light, buttery sauce remains in skillet. Remove from heat, cover and keep warm.

☐ Drain fillets and arrange in baking dish. Season with salt and place 1 bay leaf on each.

☐ Top with 2-2/3 cups crème fraiche; bake in preheated 400° oven 8 minutes or until fish is opaque.

☐ In bowl whisk remaining crème fraiche with yolks. Spoon cooking liquid from fish into saucepan. Cover fish with foil and keep warm.

☐ Make sauce: Bring cooking liquid to boil. Off heat, whisk in crème fraiche/egg mixture. Process in food processor with herbs and salt to taste, 1 minute. Return to saucepan and keep warm.

☐ To serve, place leeks on platter; flatten slightly with spatula. Spoon some of the sauce over leeks. Arrange fillets on top of leeks.

☐ Place nasturtiums around fish and serve with sauce. Serves 6.

OYSTERS IN SAFFRON CREAM

- **2** medium carrots, peeled and julienned
- **1** leek (white part only), washed and julienned

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- 1 to 2 celery ribs, preferably from heart, washed and julienned
- 1-1/2 teaspoons unsalted butter
- Salt
- 36 small, plump oysters, opened, liquor and shells reserved
- 1 pound rock salt or kosher salt
- 2/3 cup dry white wine
- 1 clove garlic, peeled and crushed
- 1 large shallot, chopped
- 2/3 cup crème fraiche or heavy cream
- 1/2 teaspoon saffron threads
- 2 egg yolks, beaten
- Freshly ground pepper
- 2 to 3 handfuls seaweed, optional
- 1 bunch fresh parsley, to garnish

☐ In saucepan bring julienned vegetables, butter, salt to taste and water to cover to boil. Simmer uncovered until water evaporates, about 20 minutes.

☐ Rinse rounder half of each shell under cold water and discard other half.

☐ Pour thick layer of rock salt into rimmed baking sheet. Set shells on salt and place in very low oven to dry.

☐ Strain oyster liquor into saucepan. Add oysters, wine, garlic and shallots.

☐ Place over high heat and bring to boil. Remove oysters with slotted spoon and set aside. Reduce liquid to 1/4 cup. Stir in 3 tablespoons of cream and the saffron; remove from heat; cool slightly.

☐ In a bowl beat remaining cream until stiff. Fold in egg yolks and reduced oyster liquor mixture and season with salt and pepper.

☐ Arrange vegetables in each shell, top with an oyster and nap with sauce. Place under preheated broiler until golden, about 30 seconds.

☐ Divide seaweed among 6 plates. Place 6 oysters on each, garnish with parsley. Serves 6.

WILD MUSHROOM QUICHE

- 1 9-1/2-inch deep-dish prebaked pastry shell
- 14 ounces fresh morels or 1 ounce dried morels
- 2 tablespoons unsalted butter
- 2 tablespoons chopped shallots
- 1-1/2 cups heavy cream or creme fraiche
- Salt, freshly ground black pepper
- 2 eggs
- 2 egg yolks
- 2 tablespoons chopped fresh chives
- Pinch freshly grated nutmeg
- 10 fresh morels, to garnish (optional)

☐ Wipe morels with paper towel, then trim

(Continued on page 108)

Brown Bread



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FRENCH-STYLE FEASTS

Continued from page 107

ends. (If using dried morels, place in bowl with 2 cups warm water; soak 1 hour; drain.)

☐ In skillet melt butter. Add shallots and sauté until lightly browned. Add morels and sauté until liquid evaporates. Stir in 1/2 cup cream, season with salt and pepper and simmer 4 minutes. Set aside.

☐ In bowl whisk eggs and yolks 2 minutes. Add remaining cream, nutmeg and chives. Season with salt and pepper.

☐ Pour mushroom mixture into pastry shell. Add egg mixture. Bake in a preheated 350° oven 30 minutes or until lightly browned and point of knife inserted into center comes out clean. Serves 6.

SALMON SCALLOPS

2 to 2-1/4 pounds fresh salmon (preferably cut from tail), scaled, filleted and sliced diagonally into 6 thin scallops, about 5 ounces each
Salt, freshly ground pepper to taste
5 tablespoons unsalted butter
1 bunch fresh chives
9 eggs
2 ounces fresh black truffles, thinly sliced (optional)

☐ Lay salmon on baking sheet lightly sprinkled with water; season lightly with salt and pepper.

☐ Chop 1 tablespoon chives. In bowl whisk eggs and chopped chives; season with salt and pepper.

☐ In skillet melt 2 tablespoons butter. Add egg mixture and cook over low heat, stirring constantly until firm but creamy. Remove from heat. Cut remaining butter into small pieces and stir into eggs; stir in truffles; keep warm.

☐ Place salmon under preheated broiler. Cook about 2 minutes or until barely opaque.

☐ Divide eggs among 6 warm plates. Arrange salmon on eggs and garnish with chives. Serves 6.

STRAWBERRY SOUFFLES

1 pint fresh strawberries, rinsed, drained and hulled, or 1 package (10 ounces) frozen whole strawberries
1 cup superfine sugar
1 cup chilled crème fraîche or heavy cream
4 egg whites, room temperature
Pinch salt
2 tablespoons unsweetened cocoa powder

☐ Set 6 large berries aside. Purée remaining berries in food processor. Strain and chill.

☐ Add sugar and 2/3 cup water to small, clean saucepan. Stir over high heat until thermometer reaches 250° F. Remove from heat.

☐ Meanwhile, beat egg whites and salt in large bowl until very stiff but not dry.

☐ Pour a thin stream of syrup into egg whites while beating at low speed. Beat until cool; chill.

☐ In separate bowl beat crème fraîche with electric mixer until stiff; chill.

☐ Cut parchment or waxed paper into 6 strips, each 2-1/2 inches by 12 inches. Wrap strip around outside of 6 5-ounce soufflé molds and secure with rubber band to form a raised collar extending about an inch above edge of mold. Place in refrigerator.

☐ Fold half the strawberry purée into egg whites. Fold remaining purée into the crème fraîche. Fold the 2 mixtures together. Divide among molds and freeze 6 hours. One hour before serving, place in refrigerator. Remove collars and sieve cocoa powder over top of each soufflé. Garnish with berries. Serves 6.

CHOCOLATE NELUSKO CAKE

Cake:
5 eggs
1/2 cup plus 1 tablespoon superfine sugar
1/2 cup plus 3 tablespoons cake flour
6 tablespoons unsweetened cocoa powder, sifted

Frosting:
5 ounces bittersweet or semisweet chocolate
6 tablespoons unsalted butter
2 eggs, separated, room temperature
1/2 cup superfine sugar

Rum Syrup:
1/4 cup superfine sugar
1/3 cup light or dark rum
1 ounce semisweet chocolate curls to garnish.

☐ Make cake: In large bowl beat yolks and 1/2 cup sugar until lifted beater forms a ribbon. Blend in flour and cocoa.

☐ In bowl beat egg whites with remaining sugar until stiff but not dry. Gently stir 1/3 of the egg whites into cocoa mixture. Fold in remaining egg whites.

☐ Line bottom of buttered 8-inch cake pan with round of buttered aluminum foil. Turn batter into pan and bake in preheated 450° oven 17 minutes or until tester comes out clean. Cool 30 minutes in pan; cool on rack at least 1 hour.

☐ Make frosting: In double boiler melt chocolate and butter. Off heat; whisk in egg yolks. Add sugar gradually while whisking constantly.

☐ In small bowl beat egg whites until very stiff. Fold egg whites into chocolate mixture; cool.

☐ Make syrup: In saucepan bring sugar and 3 tablespoons water to boil. Remove from heat, cool slightly and stir in rum.

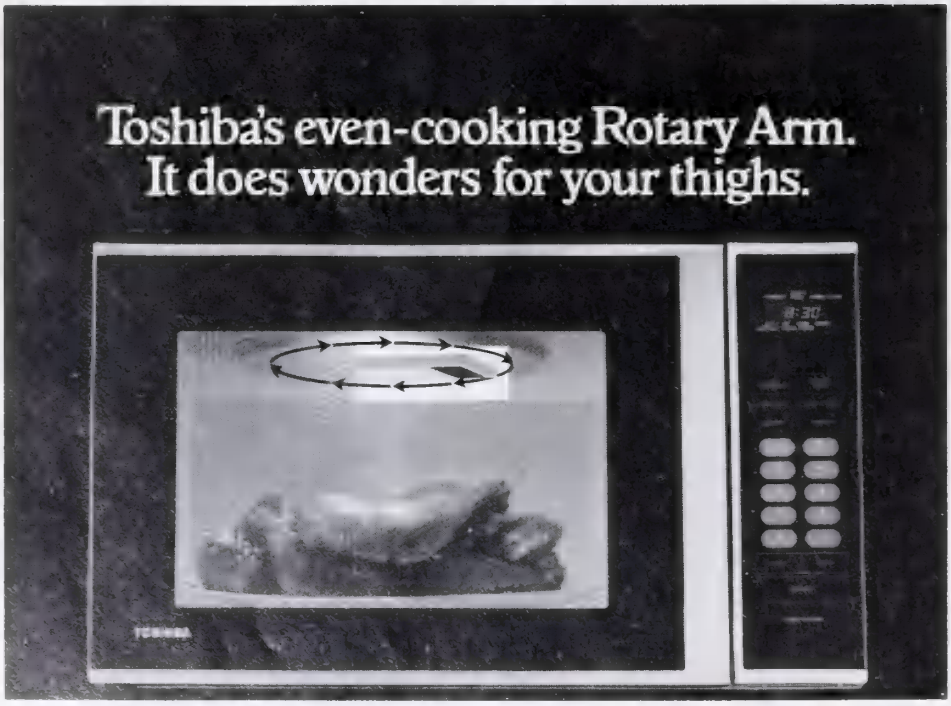
☐ Cut cake horizontally in half and brush syrup over cut side of each layer. Spread bottom layer with frosting. Replace top half of cake and spread with remaining frosting. Serves 6 to 8.

SEASONAL FRUIT TARTS

Your favorite recipe for pâte sucré made with egg for 2 9-inch tart pans
1 pint fresh raspberries
3 cups sugar
1 orange, peeled, sectioned and chopped
1 apple, peeled, cored, chopped
1 pear, peeled, cored, chopped
1 peach, peeled, pitted, chopped
Juice of 1 large lemon
1 cup apple or quince jelly
6 fresh strawberries, rinsed
1/2 ripe banana, peeled
1/2 cup fresh red currants or blueberries
1 bunch fresh mint, to garnish

☐ Press dough into 2 buttered 9-inch tart pans. Bake in preheated 425° oven 15 minutes. Cool and unmold.

☐ Set aside 12 raspberries for garnish. In food processor purée remaining raspberries. Press through fine sieve over bowl, reserving pulpy



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seeds. Add 1 cup sugar to sieved berries; blend well and set aside.

☐ Scrape raspberry pulp into saucepan. Add remaining sugar. Bring to a boil and cook until candy thermometer reaches 325°.

☐ Toss chopped fruits in a bowl with lemon juice.

☐ Spread each tart shell with cooked raspberry mixture. Drain chopped fruit well and arrange on tarts.

☐ Melt jelly. Spoon about 1 tablespoon jelly over fruit.

☐ Cut strawberries in half; slice banana into rounds and arrange with currants and reserved raspberries on each tart. Glaze fruit with melted jelly. Garnish with mint leaves.

☐ To serve, spoon pool of raspberry purée onto each plate; top with slice of tart. *Note:* Other seasonal fruits may be used as desired.

CARAMELIZED APPLE TART

1-2/3 cups plus 1 tablespoon all-purpose flour
14 tablespoons unsalted butter
Pinch salt
1 cup plus 2 tablespoons sugar
1/2 cup crème fraîche
3-1/3 pounds (about 7) tart apples such as Granny Smith, peeled, cored and quartered

☐ Make dough: Place all but 1 tablespoon flour in food processor.

☐ In small saucepan bring 7 tablespoons butter, salt and 1/2 cup water to boil. Immediately pour into food processor and process until dough is well-blended and forms ball. Wrap dough and chill 24 hours.

☐ In saucepan combine 1 cup sugar with 1/2 cup water and cook over high heat, whisking occasionally, until golden brown.

☐ Carefully add crème fraîche and whisk vigorously. Remove from heat and gradually whisk in remaining butter cut into small pieces. Pour into 9-inch cast-iron skillet. Cool completely.

☐ Place apples on rimmed baking sheet and sprinkle with remaining 2 tablespoons sugar. Cook in preheated 500° oven 10 minutes.

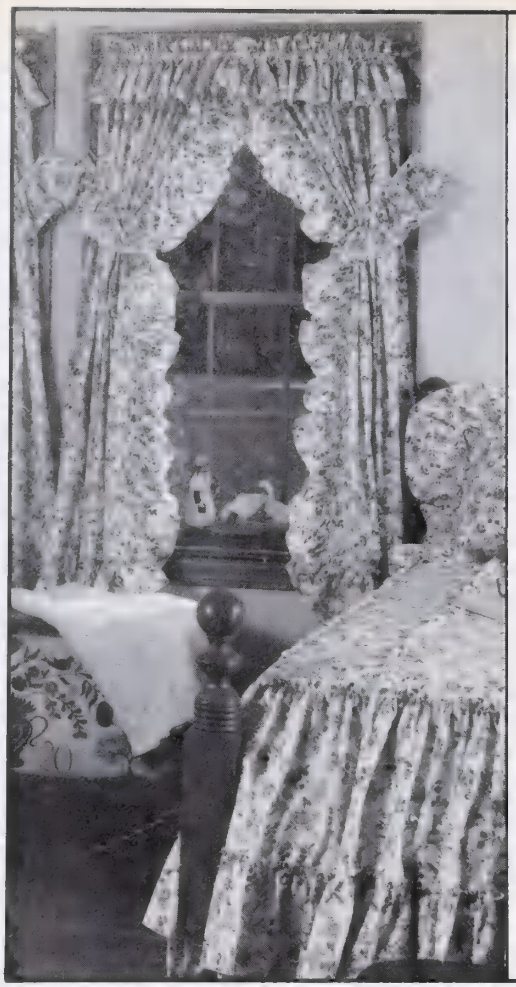
☐ Sprinkle flour over caramel in skillet; arrange apples on top; chill.

☐ Let dough stand at room temperature 2 hours before rolling.

☐ Roll dough into a circle 1/8-inch thick and prick in several places. Drape dough over top of skillet and trim evenly around edge. Bake in preheated 400° oven 25 minutes or until golden. Cool 30 minutes.

☐ Place a plate on top of skillet; invert to unmold.■

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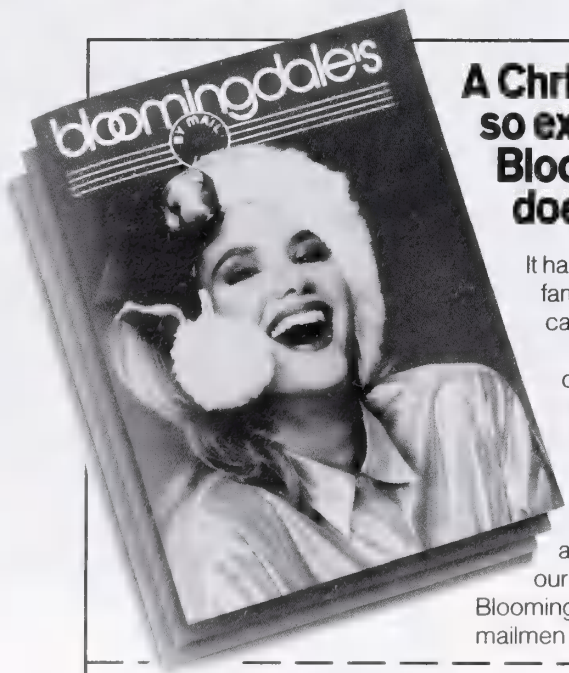
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LET THERE BE LIGHT





ALTHOUGH THEIR GOALS MAY DIFFER, MOST REMODELERS TODAY YEARN FOR OPENED-UP SPACES THAT CAPTURE EVERY BIT OF LIGHT POSSIBLE

The interior of this tiny Manhattan pied-à-terre *(top left)* is brightened by light that enters from the garden through a bank of French doors. Furnished with Clapper's garden furniture *(left)*, the backyard becomes an outdoor living room.

REMODELING SPECIAL

Continued from page 111

MIRROR SURROUNDING THE MANTEL GIVES THE DINING PAVILION THE ILLUSION OF MORE SPACE AND SPARKLE

Maximizing the only available source of natural light was one of the great challenges architects Sidnam Halsey faced in remodeling the ground floor of this Manhattan town house. At the time the owners decided to convert the space to a pied-à-terre, it was being used as an office. A series of small rooms including two baths crowded the front of the space, and one small door led to an overgrown soot-encrusted yard. "We found it hard to believe that the unappealing yard could ever become a garden where we'd want to spend time," the owner says. However, the architects convinced him that reclaiming the garden would provide a real extension of living space—"another small room of a different character," architect Mary Shaw Halsey explains.

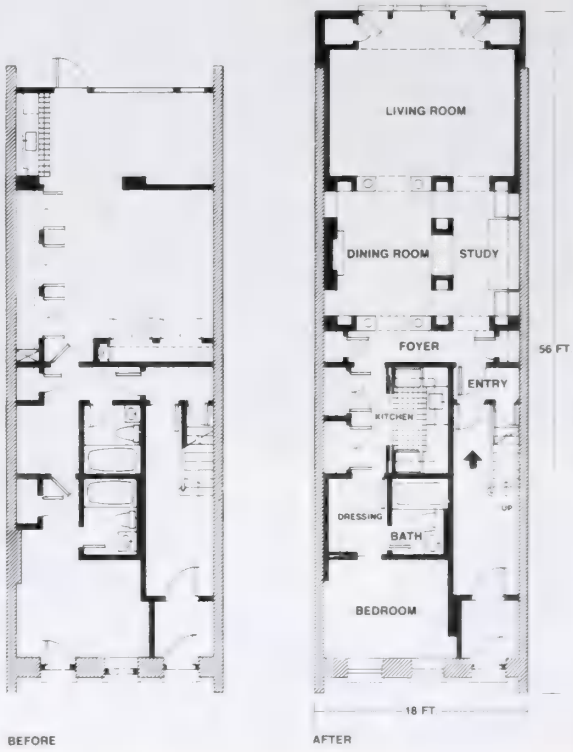
French doors along the back wall, which was extended into the garden, not only fill the interior space with light but also, according to the owner, infuse the city apartment with a country feeling by merging the interiors and the outdoors.

While the French doors provide ample light, the architects still had the challenge of extending the light as far into the apartment as possible. "We felt that the ceiling was too low and the space too long and narrow to succeed as one open living area. Therefore," Ms. Halsey says, "we decided to create distinct areas, open to one another to make use of the same light source."

This was accomplished by creating a dining pavilion out of floor-to-ceiling bookshelves, built-in banquettes and columns. In addition to lending an elegant note, the pavilion provides a bonanza of storage space on the shelves and inside the banquettes. The somewhat tongue-in-cheek classical detailing gives added dimension to the space and is so skillfully applied that it looks as if it had always been there, though the Roman numerals on the mock mantel that mark the remodeling's date of completion read 1984. ►



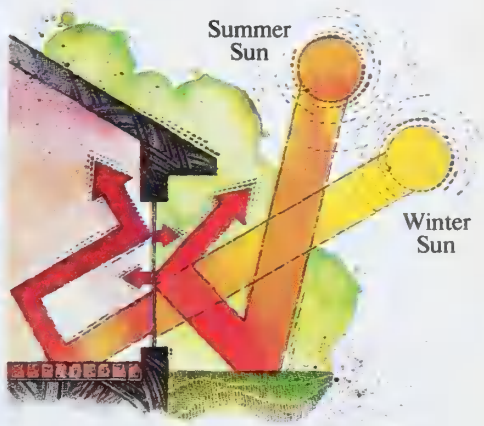
LANGDON CLAY



Mirror surrounding the mantel in the dining pavilion *(above)* reflects bookshelves in the study. The study's built-in banquette converts into a daybed. Before and after plans *(left)* show how the formerly cramped space was opened to the light now entering through French doors.

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Continued from page 112

A TWO-PHASE REMODELING FILLED THIS TOWN HOUSE WITH LIGHT, TRANSFORMING IT FROM ORDINARY TO OUTSTANDING





The back of the house after the first phase of the remodeling *(top)*, and the same view after the second phase *(above)*. Decorative tiles on exterior and interior seem to further merge the interiors and the outdoors. Only a thin glass membrane separates the new den *(right)* from the garden. ►



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Continued from page 114

A RICH VARIETY OF WINDOWS IN THE NEW ROOMS CATCH LIGHT AT ALL TIMES OF DAY, CREATING MANY MOODS

Before its transformation this house was curiously closed to the sun and the view of the garden in the back. Moreover, its young family was outgrowing their small quarters. "When we bought the house we didn't have any children," the owner explains. "By the time our son, Sammy, was two, we knew that he and his toys *and we* could no longer coexist peacefully in such close quarters. We also knew we needed an architect. Selecting Peter Waldman was the easy part. We saw his portfolio and were convinced he could do exactly what we wanted."

Stretching their budget to accomplish what they envisioned was more difficult. They therefore decided to proceed with the remodeling in two phases.

The first phase included a new sequence of garden rooms that shifted the orientation of the house, opening it to the sun. Only a thin glass membrane separates the new entertaining room from the garden; in the new kitchen-sun room a window seat was set into the double-hung windows. "It was inspired by the Gothic window seats the owner recalled from college days," Peter Waldman says. Its cozier size is in deliberate contrast to the expansive glass in the den.

Extended in this way, the back of the house became almost transparent. "Tile, its grids similar to windows, was used to further break down the solidity of the back wall," Mr. Waldman explains. "I see it more like a garden wall than the back side of the house."

A master-bedroom suite was created above the garden rooms during the recently completed second phase of the remodeling. Except for a unit opposite the bed, custom built to accommodate the TV, VCR and stereo, the wall that overlooks the garden is almost entirely glass. As the architect puts it, "The bedroom is more like a pavilion overlooking the garden than just a room." —SUSAN ZEVON

FOR MORE DETAILS SEE ROOM'S INFORMATION



JAN STALLER



TOM YEE

The window seat (*top*) set into the double-hung casement provides a cozy spot in the sun. Glass block tops the bedroom's window (*above*) to capture the high sun. Mirror to the left of the window echoes another on the right overlooking the porch, so the room is open to light all times of day.

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REMODELING SPECIAL

Continued from page 116

"SURPRISE AND EXHILARATION ARE TYPICAL REACTIONS OF OWNERS WHO OPEN THEIR HOUSES TO MORE NATURAL LIGHT"

"No matter where we set out hors d'oeuvres, our guests always migrate to the glass-enclosed porch. It's the most popular room in the house." The speaker is the owner of a gracious house in Stonington, Conn., overlooking Long Island Sound. "Before we added the sunspace, our view of the water was through a single bay window in the living room," she adds. "I have to admit that my family and I spend precious little time in the living room anymore. The sunspace draws us out year-round, daytime or evening."

During the day, natural light is a reminder of the sun's life-giving qualities. Even the absence of sunlight can present a fascinating panorama. "I like watching a thunderstorm roll across the plain," insists a new sunspace owner in Springfield, Ill.

After nightfall, the constellations in a clear sky, viewed from within a greenhouse or through a bedroom skylight, provide the very essence of romance. Little wonder that daylight openings of all kinds are presently among the most sought-after additions to homes in America, from San Diego, Calif., to Saco, Me.

Surprise and exhilaration are typical reactions of owners who open their houses to more natural light. Warmth in winter and savings on electricity are positive side effects, but not in every instance. For some, a skylight can be a source of frustration; a greenhouse, pure disappointment. Some of the negative reactions begin with unrealistic expectations; others are byproducts of poor choices.

Indeed, investing in a skylight or sunspace calls for thoughtful planning and having a great many facts in hand. Here are answers to questions that prudent owners ask before opening their homes to let in light.



Turning the garage into a light-filled family room was one of the major steps a Connecticut homeowner took in updating a '60s "builder's colonial" with help from Robert Faesy Associates of Wilton. For drama and to let in as much sunlight as possible, a huge semicircular opening was carved into an otherwise flat ceiling. Above the opening a series of skylights was installed in the roof.



SKYLIGHTS

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REMODELING SPECIAL

Continued from page 118

SKYLIGHTS, SKY WINDOWS, SUNSPACES—THREE WAYS TO OPEN YOUR HOME TO LIGHT



Architect Bruce Johnson of Innovative Design in Raleigh, NC, designed this sunspace to give his client a room that's warm in winter, cool in summer and always bathed in natural light.

Your first guarantee against leakage is to find a contractor who installs skylights *regularly* and about whom you have several enthusiastic recommendations from friends, neighbors or his former customers.

The second guarantee is to shop judiciously. Pay attention to recognized brand names, and be guided by prices. A quality skylight in a typical 2-by-4-foot size is likely to cost between $300 and $400. Select a skylight mounted on its own curb, or one designed to fit over a curb assembled by the contractor. A curb is a box frame that helps divert rain away from the skylight, raising the glazing three to four inches above the roof surface.

Not every unwanted infusion signals a leak. A recent survey of consumer complaints about skylights revealed that over 50 percent of reported "leaks" were actually the result of condensation. In winter, moisture-laden air inside a heated house can turn to droplets on the cold inside surface of a skylight. Eventually, the droplets fall, and the effect is the same as a leak.

Avoiding condensation problems begins with your choice of a quality product. Then: (a) Select nothing less than double glazing; Where winters are especially severe, *triple* glazing may make sense. (b) Consider wood-framed skylights. If you prefer aluminum frames, buy only those having a "thermal break" in the frame—that is, an insert of vinyl to reduce the loss of house heat. (c) Directly vent bath, kitchen and laundry moisture. (d) Opt for a vented skylight. Though somewhat more expensive than a fixed skylight, the ventable version gives you a chance to flush out vapors before they condense.

Even if opened for only a minute or so on a winter day, a skylight in a bathroom can let out a lot of shower-generated steam. However, a vented skylight is not a substitute for a fan. It's always a good idea to use both.

■ **There is an attic above our bedroom ceiling. How can we put in a skylight?** Your contractor can build a light shaft to rise between your bedroom ceiling and the roof. Installing a slightly larger skylight will help overcome the loss of some of the light in the shaft.►

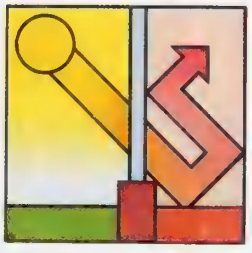
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Armstrong

REMODELING SPECIAL

Continued from page 121

MORE SUNLIGHT VASTLY IMPROVES THE QUALITY OF LIFE IN YOUR HOME YEAR-ROUND

Functioning more as a conventional window than a skylight, the sky window opens wide, and because it hinges alternately at the top and at midpoint, it will swing around so that the outside surface faces in for cleaning.

• **Shouldn't I be concerned about the compass direction my skylight faces?** No. But of course, a south-facing skylight will receive the most sunlight; a north-facing opening, the least.

• **Won't a south-facing skylight heat our house excessively in summer?** Not if you order optional shading devices for the skylight and vent the sash. One of the most effective sun-screening devices is a screen with horizontal ribbons of mesh angled to reflect the sun's rays. Roughly 70 percent of the heat gain is said to be blocked. (For information, write Phifer Wire Products, PO Box 1700, Tuscaloosa, AL 35403-1700.) Some skylight makers offer an outside opaque cover. It creates an effective heat block but darkens the room. Screening admits a comfortable amount of light.

Another option is a skylight with bronze-tinted glazing. This reduces ultraviolet rays by about 35 percent, daylight by about 45 percent. Bronze-tinting plus screening and venting ought to make interiors comfortable during hot weather.

• **What kind of glazing should we choose?** Some manufacturers offer no choice. If you're convinced of a particular product's value, buy it and don't worry about the glazing. The three materials the industry uses are glass, acrylic and polycarbonate.

1. *Glass is familiar.* It doesn't discolor. But glass—ordinary float glass—breaks easily. That is why skylight manufacturers use tempered glass. It's stronger, and if it does break, the pieces resemble large grape-nuts and are relatively harmless.

The strongest of all, laminated glass, is offered as an option by some makers (and by all firms for commercial skylights). This is the material carmakers use for windshields and carries the highest price tag.

2. *Acrylic is tougher* than glass and easier to bend into special shapes. Most domed skylights are acrylic. Several years of exposure to sun tends to cloud clear acrylic. Producers have fought this with some success by introducing ultraviolet ray blockers in the original mix.

3. *Polycarbonate,* of which the most familiar brand is Lexan, is the strongest glazing. But it tends to cloud more rapidly than acrylic. One producer skirts the problem by selling only bronze-tinted skylights of polycarbonate. The clouding isn't eliminated, but it is less visible.

• **How do I open a skylight installed 12 feet above me in a cathedral ceiling?** Use a pole having an attachment at one end to unlatch and relatch the skylight hardware. Or for about $120 you can connect the skylight to an electric opener. Andersen is the first company to offer a motorized system connected to a rain sensor, a device that automatically closes the sky window when the first drops of a rainstorm fall, then reopens the sash after the storm.

• **How big a skylight should we buy?** Your choice will be guided in part by how you imagine your house will look, inside and out, with a skylight. You might want to get 15 minutes of advice from a design professional to help you decide.

For example, a 2-by-4-foot opening will light a space up to 160 square feet, roughly the size of an average master bedroom. A typical bath of 50 square feet could get by with a 1½-foot-square unit. The largest standard-size skylight is a 4-foot square and will light 320 square feet.

• **Friends of ours bought a sky window. Is that the same as a skylight?** Essentially, yes. The sky window is designed for installation on steeply pitched roofs—a mansard style, for example. ►

SUNSPACES

• **Will we have to heat our sunspace in winter?** Not unless you intend to use it often in the evening—or unless you keep the space richly stocked with plants you don't wish to move.

• **I understand that overheating is a summer problem for add-on sunspaces. How is that avoided?** Use the same kind of screening noted for skylights. This heat blocker, installed on tracks outside the glazing, adapts to manual or motorized coverage of the glazing when needed, and retracts when full sunlight is desired. To evacuate all the collected hot air, you might want to have fans installed high on the sidewalls.

Then, too, not everyone installs a sunspace in direct sunlight. Many position an add-on greenhouse/sunspace to take advantage of the view or simply because of zoning regulations or convenience. If that happens to be the north side of the house, so be it. Some people purposely place a glass-enclosed sunspace on the northeast corner of their home. They are bathed in morning sunlight as they sip orange juice in the new space. But for the rest of a summer day, the space stays relatively cool with the aid of good venting.

• **How can we stop heat loss from our sunspace in winter?** You can *slow* heat loss with movable insulation: insulated shades, retractable panels of foamboard insulation, insulating draperies. Double glazing is almost standard now. Triple glazing is extra protection at a cost not justified unless the winters are constantly below freezing. Low-emissivity (low-E) glass blocks the loss of reflected heat in winter from inside (and in summer from outside).

• **Can we really benefit from passive solar gain in winter if we order an "ordinary" glass enclosure?** Absolutely. Many owners of an add-on sunspace are amazed at how warm the space becomes in winter sunlight. Some even boast of being "too hot" in mid-February. Simply opening whatever doors separate the sunspace from the house allows that collected heat to spread into the house. Some saving on heating fuel results. Or you can use fans to circulate sunspace-heated air through the house.

• **Shouldn't we be concerned about condensation if we include a hot tub in our sunspace?** Not if (a) you cover the hot tub when it isn't being used, and (b) specify a space with vents and fans to carry out the vapor. Proper vents and fans will also keep condensation to a minimum in a space packed with plants.

• **Does the federal government still offer tax credits to owners who add a solar greenhouse?** At this writing, the tax credits for energy conservation have been phased out. But Congress may vote to reinstate them. Check with your contractor before you have a sunspace installed. Many state tax credits are also available. However, in all cases, your new structure must qualify as a true solar collector, a definition that unfortunately lends itself to varying interpretations.

• **Won't sunlight fade fabrics?** Yes, but uniformly and to varying degrees, depending on the glazing. Bronzed or low-E glazing stops a good portion of the damaging ultraviolet rays. You'd be wise to lean toward natural materials in a sunspace—wicker, rattan, glass, wood, tile and fabrics treated for color fastness.

• **How much will a sunspace cost?** Few owners choose a space smaller than 10 by 12 feet. That size, completed by a contractor, may run as much as $14,000. If you order a greenhouse kit and assemble the unit yourself, you'll pay between $7,000 and $9,000, maybe less. Prices rise with size, of course; it's not unusual for owners to spend upwards of $50,000 for a living-room-size sunspace, contractor completed.

• **Will a sunspace really improve quality of life?** My best answer is that it certainly has for me.► —JOHN H. INGERSOLL

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REMODELING: BOOKLETS

Continued from page 123

1. The Marvin terrace door. Hinged patio door constructed of Ponderosa pine is a beautiful alternative to aluminum sliding doors. Brochure provides information on energy-saving features plus a variety of options and sizes. Color photographs show traditional, contemporary and French styles. **Marvin Windows, free.**

2. Marvin windows replacement brochure describes made-to-order windows and their special energy-saving features. Brochure includes case histories and shows how windows can be installed in 12 easy steps. The windows are made to order. **Marvin Windows, free.**

3. The Marvin idea brochure presents basic window facts and terminology and explains the differences between styles of windows. Twenty-page full-color booklet contains unusual and varied applications of windows. Ten basic window styles serve as a useful guide. **Marvin Windows, free.**

4 Before you build, you should know every trick in the book. Design your next home to use free energy from the sun. Learn why owners of passive-solar homes report heat savings of 40 to 80 percent. Beautiful illustrations and home plans. **PPG Industries, $1.**

5. The newest idea in window technology since glass. This is an eight-page brochure explaining the energy-saving benefits of "The Intelligent Window," the one made with Sungate® coated glass from PPG. **PPG Industries, free.**

6. Pella idea book. Thirty-two page booklet presents Pella wood and aluminum-clad windows, patio doors, circleheads, skylights and sunrooms in a variety of applications. Energy-saving glazing and shading options are explained. Wood folding doors are also shown. **Rolscreen Co., free.**

7. Restoration solid vinyl siding gives you the look of beautiful painted wood without the inconvenience and expense of painting. Wolverine Technologies introduces the restoration collection—siding and other authentic vinyl details for the exterior of your home. **Wolverine Technologies, free.**

8. Laura Ashley catalogue subscription. The foremost purveyor of English country fashions for you and your home, Laura Ashley has over 70 shops nationwide. Their products are beautifully illustrated in the 174-page Home Furnishing Catalogue, plus four seasonal fashion catalogues. **Laura Ashley, $5.**

9. Vertical blinds. Thirty-six-page booklet is filled with colorful photographs showing the use of vertical blinds to enhance room decor and conserve energy. Only LouverDrape offers 800 louver choices. LouverDrape has added a new dimension to its vertical blind choices: the 2-inch-wide louver. Also available: LouverDrape's Vinyl Mist decorative louvers combining the delicate look of lace and macrame with the practicality of solid vinyl. **LouverDrape, Inc., $1.**

10. Pleated shade idea pamphlet. Six pages of full-color photographs show the beauty of LouverDrape Pleated Shades. Eliminate the "pieced together" shade look and select from 170 different choices. LouverDrape Pleated Shades help reduce glare and lower energy costs. **LouverDrape, Inc., 50 cents.**

11. The KitchenAid kitchen. Full-color literature contains information about the complete KitchenAid line of quality-built appliances including dishwashers, built-in ovens and cooktops, compactors, disposers, InstantHot® water dispensers, mixers and food processors. **KitchenAid Div./Whirlpool Corporation, 50 cents.**

12. As part of its expansion into the cooking appliance field, Maytag has published a 16-page booklet, "Kitchens for Today's Living," to help consumers plan kitchens that keep pace with changing lifestyles. The book covers kitchen layout, appliance selection and placement, storage tips and ideas for making the kitchen a multipurpose room. **Maytag, $1.**

13. Complete guide to kitchen remodeling from Tappan shows you how to plan your dream kitchen. It includes tips on working with kitchen dealers and provides helpful ideas on choosing the right appliances and cabinets. **Tappan, $4.**

14. Lane is furniture for the good life. Forty-eight-page color catalog features dining and bedroom furniture, occasional tables, unique accent pieces and famous Lane Love Chests. **The Lane Company, $3.50.**■

1. Marvin Windows, Free

2. Marvin Windows, Free

3. Marvin Windows, Free

4. PPG Industries, $1.00

5. PPG Industries, Free

6. Rolscreen Co., Free

7. Wolverine Technologies, Free

8. Laura Ashley, $5.00

9. LouverDrape Inc., $1.00

10. LouverDrape Inc., $.50

11. KitchenAid Div./ Whirlpool Corporation, $.50

12. Maytag, $1.00

13. Tappan, $4.00

14. The Lane Company, $3.50

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September 1986 Issue

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GARDEN GUIDE

SEPTEMBER

Enjoy daffodil time by planting some of these unusual spring bulbs right now



By KEN DRUSE

It's always exciting to find something new in the gardening world. But *new* often means rediscovered (for example, the *new* interest in *old* roses). I've noticed that two *new* groups of spring-flowering bulbs are becoming popular around daffodil time. One group includes some of the tiniest, simplest and oldest bulbs of all. The other includes the largest, oddest and also the most antique species.

I've been receiving quite a few inquiries about miniature daffodils. These are not the narcissus with many flowers that are forced in pebbles, but species and hybrids that produce one or two flowers per stem in the garden. Some of these plants have flowers that look just like normal daffodils reduced to miniature. Others have flowers that look like petticoats, cyclamen flowers, dandelions or even shooting stars.

Narcissus asturiensis is the first to bloom. It is a bright yellow native of Spain and Portugal with a delicately frilled trumpet and stands only three inches tall. This one is best viewed up close, perhaps growing outside by the kitchen door or in a window box.

N. triandrus 'albus' is called Angel's Tears. The flowers are pendulous, creamy white and cup shaped, and they have petals that flare backward.

Tête à tête is a "cyclamineus" daffodil that is the easiest of the miniatures to grow and the best for flowerpots. My favorites are the petticoat miniatures. Their leaves look like blades of grass; the flowers resemble hoop skirts. I love these flowers in the lawn in places where grass can be allowed to grow a bit long before mowing. Plant as many N. bulbocodium species and hybrids as you can. They usually sell for 35 cents or less, and they multiply.

Fritillarias are magnificent flowers. The Crown Imperial was introduced to Europe from Turkey in the 16th century but is only now gaining popularity in American gardens. Each 30-inch stem is topped by a crown of leaves. Beneath the crown a ring of bell-shaped flowers grow in red, orange or yellow.

The guinea-hen flower is F. meleagris. This amazing species has flowers much like upside-down tulips on 10-inch stems. The pattern of purple and white is lovely. The flowers, perfectly checkered with tiny squares, are so unusual they must be grown and seen to be believed.

The last of the Fritillarias is a species that is almost never grown in America, yet it is the easiest one to grow and widely available. F. persica grows two to three feet tall. The top half of the flower spike is covered with small bell-shaped flowers in a dusty-aubergine color. This flower would be great amassed in a perennials border or planted against a light-colored wall where it can be shown off best.

All the Fritillarias need exceptionally well-drained soil. I dig a hole six inches deep and six inches wide, and mix the removed soil 50-50 with coarse sand. The bulbs are placed three to four inches below ground level in the new soil. I mulch the planting with pine branches right after Christmas.

All these bulbs can be purchased and planted now. Try some of the more unusual ones along with your regular daffodils and tulips. The trend towards esoteric flowering bulbs can enrich your garden and provide an exciting difference. ■

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ON DECORATING & DESIGN: SIDEBOARDS

Continued from page 15

day," says Ken Karnal of Metropolis, a Manhattan Art Deco furniture shop.

Other pieces have been recruited in place of the sideboard. A cantilevered shelf provides a serving and display surface without taking up much room. Other solutions: hutches, cupboards, Welsh dressers, trolleys and tea carts. Also popular are "slabs," or "hunt boards," a Southern version of the sideboard with long, tapered legs. Although its origin is disputed, one theory holds that the high table was designed to keep food from the dogs! In many Southern mansions victuals were laid out in the great hallways, called "dog trots" because doors were opened for air circulation and hunting dogs wandered in and out.

Is the traditional sideboard, then, an anachronism? "The sideboard is usually the antique people inherit and don't know what to do with," Robert Denning says. He and other designers have solved that dilemma by transporting the sideboard to other rooms and inventing new uses for it. A sideboard can be adapted as a bathroom sink cabinet. (If worried about the effects of water, apply a coat of varnish.) It can be used in a kitchen-dining room as a sink cabinet and counter. "Make sure the nice side faces the dining table," Mr. Denning advises. Sideboards can also work in an entry hall, a convenient place to park keys and mail; galoshes and sundry gear can be stashed underneath. Other uses: home bar, bedroom dresser, "linen closet" or storage for stereo equipment, television and VCR.

"If you use a sideboard in other rooms," designer Ronald Bricke warns, "it should not look as if it belongs in the dining room." Smaller, simpler pieces "travel" better. Or you can give a sideboard a new look with paint or a *faux* finish.

Thanks to their versatility, antiques shops do a brisk business in sideboards. The smaller, narrow pieces are in demand, says Leigh Keno, of Christie's in New York. (If you're in the market for a bigger piece, you may find a bargain.)

Whatever its shape or size, a piece is always needed on the sidelines. Proof lies not only in the sale of antiques but in reproductions produced year after year. Habersham Plantations and other manufacturers make Welsh dressers, buffets and other cabinets and display cases.

"People still use the sideboard," Jean Burks says. "They just call it something else."■

—JANE MARGOLIES

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

CORRECTION

In House Beautiful, March 1986, credits for photographs on page 16 were omitted. They are: Reproduced from Mackintosh Architecture, Academy Editions, 7 Holland St., London W8, paperback, £9.95, hardback, £14.95; St. Martin's Press, 175 Fifth Ave., New York, NY 10010, paperback $19.95, hardback $29.95. Photographs by Andre Goulancourt. We apologize to the publishers, Academy Editions.

KEEPERS OF THE FLAME

●*Pages 12 and 13:* **Pewter candlestick,** 16 inches—Pierre Deux (R), 870 Madison Ave., New York 10021. **Porcelain Roman candlestick,** 7½ inches—Conran's (R), 160 E. 54th St., New York 10022. **Strasbourg china candlestick,** 11 inches—Lord & Taylor (R), 424 Fifth Ave., New York 10018. **Mica candlestick,** 12 inches—Gear Stores (R), 110 Seventh Ave., New York 10011. **Moustier candlestick,** 10 inches—Barneys New York (R), 7th Avenue at 17th St., New York 10012. **Pineapple candlestick,** 12 inches—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013. **Solitaire vase,** 10½ inches—Contre-Jour Inc. (R), 190 Columbus Ave., New York 10023. **Tulip candlestick,** 15 inches—Nelson Rockefeller Collection Inc. (R,T), 3 E. 55th St., New York 10022. **Porcelain candlestick from Portugal,** 5 inches—Handblock (R), 487 Columbus Ave., New York 10024. ***Faux* marble candlestick,** 10 inches—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Porcelain turned candlestick,** 17 inches—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013. **Silver candlestick,** 7 inches—Creative Resources Inc. (T,R), 24 W. 57th St., New York 10019. **Century candlestick**—Swid Powell (M), 55 E. 57th St., New York 10022. **Crystal candlestick,** 14 inches—D.F. Sanders & Co. (R), 386 W. Broadway, New York 10012. **American candlestick,** 11 inches—Metropolitan Museum of Art (R), Fifth Ave. at 82nd St., New York 10028. **Brass pineapple**—Lord & Taylor (R), 424 Fifth Ave., New York 10018. **Turned crystal candlestick,** 16 inches—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; available at "The Home" department. **K'Ang Hsi candlestick,** 7½ inches—Lord & Taylor (R), 424 Fifth Ave., New York 10018. **Red seastone and black wax stone hand-applied to fossil stone candlestick,** 9¼ inches, 12¼ inches or 15¼ inches—Casa Bique, Ltd. (T), PO Box 788, 500 Carolina Ave., Thomasville, NC 27360; call for store nearest you: (919) 475-9136. **Pantheon candlestick,** 10 inches—Avventura (R), 463 Amsterdam Ave., New York 10024. **Faroy candlestick,** 12 inches—Gear Stores (R), 110 Seventh Ave., New York 10011.

HB TODAY

●*Page 22: A Proper Home:* **Wallpapers and fabrics** available in the United States through decorators only—Osborne & Little (T), Suite 1503N, 979 Third Ave., New York 10022.

●*Page 26: Overnight Sensations:* **Hotels**—The Willard Inter-Continental, 1401 Pennsylvania Ave. NW, Washington DC 20004, (202) 628-9100; The Jefferson Sheraton Hotel, PO Box 1397, Richmond, VA 23211, (804) 788-8000; The Seelbach Hotel, 500 Fourth Ave., Louisville, KY 40202, (800) 626-2032 or (502) 585-3200; The Tremont House, 2300 Ship's Mechanic Row, Galveston, TX 77550, (800) 874-2300, Houston residents call 480-8201; Omni Netherland Plaza, 35 West Fifth St., Cincinnati, OH 45202, (513) 421-9100; The Forest Park Hotel, 4910 West Pine Blvd., St. Louis, MO 63108, (314) 361-3500; The Equinox, Manchester Village, VT, (800) 362-4747.

●*Page 30: A New Dimension:* **Elizabeth Browning Jackson's indoor/outdoor aluminum nesting tables,** set of three, 16-, 18- and 20-inch cubes, pink, black, silver, aqua, $900—D.F. Sanders & Co. (R), 386 W. Broadway, New York 10012. **Hooked rug,** $1,500—Art et Industrie, 594 Broadway, New York 10013. **Rugs, tables,** one-of-a-kind pieces—Elizabeth Browning Jackson (M), 140 Watts St., New York 10013; available at Clodagh Ross Williams (R), 122 St. Marks Place, New York 10009; Arquitectonica (R), 142 Giralda, Coral Gables, FL 33146; Grace Designs (T), 2050 N. Stemmons Highway, World Trade Center #622, Dallas TX 75207. *Haigh Space:* Paul Haigh, Haigh Space Ltd., 27 W. 20th St., NY 10011. **Tux chair** available in celadon, white, red, black, yellow, $155—Dot Zero (R), 165 5th Ave., New York 10010, (212) 533-8322; for stores near you write to Gullans International (T), 227 W. 17th St., New York 10010. *Rounding a New Curve:* **Eclipse chair** covered in a wave print fabric (not shown), $1,500; available at Bloomingdale's; for stores call (800) 852-5552 or write Century Furniture Co. (M), PO Box 608, Hickory, NC 28603.

DRESSING THE COUNTRY HOUSE

Designer: Josef Pricci, 970 Park Ave., New York 10028.

●*Page 45:* **Lemonade set**—Kitchen Classics (R), Main St., Bridgehampton, NY 11932.

●*Pages 46 and 47:* **Carpets**—Rosecore (T), 979 Third Ave., New York 10022. **Amberly floral chintz**—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10022. **Coffee table**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10022. **Wallcoverings**—Clarence House (T), 979 Third Ave., New York 10022. **Chairs,** 19th c.—Trevor Potts (R), 1011 Lexington Ave., New York 10021.

●*Pages 48 and 49:* **Delphinium fabric**—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10022. **Strié wallpaper**—Clarence House (T), 979 Third Ave., New York 10022. **Blue porcelain pieces**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021.

●*Pages 50 and 51:* **Ribbons** in pink fabric on bench—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10021 **Winfield curtain, bed and chaise fabric**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Painted screen and blue porcelain**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10022. **Bed linens**—Jane Wilner at Henri Bendel, 10 W. 57th St., New York 10019. **Furniture**—The Wicker Garden, 1318 Madison Ave., New York 10128. **Fabrics**—Hinson (T) 979 3rd Ave. 10022.

(Continued on page 134)

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27 **Toys To Grow On.** Because there's nothing more fun than learning! Our colorful catalog is packed full of great educational toys for newborns to preteens. Many can't be found in neighborhood stores. Year's subscription of catalogs. **Toys To Grow On, $2.00**

28 **The Country Loft originals...**A treasury of country and primitive antiques; lamps, chandeliers, cupboards, cabinets, crocks, and carriers. Shaker reproductions, whimsical folk art, whirligigs, braided rugs and more. 48 page color catalog. **The Country Loft, $1.00**

29 **Furniture Shopping?** Select from over 200 nationally known furniture manufacturers and save up to 40% on your purchases. For those who value excellence and quality this brochure is for you! **Shaw Furniture Galleries, Free**

30 **Don't Forget Fido** (or Tabby) when you're planning your Christmas list. Turen has been pleasing pet owners for decades. Their "Flex-port" doors provide pets with come-and-go freedom. Informative brochure includes spiffy gifts too. **Turen, Inc. Free**

31 **Brass Beds by Lisa Victoria.** Designed by Lisa and handcrafted by her husband's team of skilled craftsmen, each bed is engraved with the owner's name and is a guaranteed treasured heirloom for generations to come. **Lisa Victoria Brass Beds, $4.00**

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36 **Ephraim Marsh** specializes in 18th Century furniture reproductions for the home or office. Receive quality reproductions at low discount prices. Located in the heart of North Carolina's furniture district, we ship direct to your home at considerable savings. **Ephraim Marsh, $2.00**

37 **Custom Windows & Walls** presents "Window Shopping with Kirsh," a 136 page catalog offering a full range of discounted window fashions. Select mini blinds, micro blinds, verticals, wood blinds, and pleated shades. We ship anywhere in the U.S.A. **Custom Windows & Walls, $3.00**

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39 **Unique Petite**...Fashions For Women 5'4" And Under...petite sizes 2-18—plus women's petite sizes. Brand name fashions for casual, career, or evening wear. Shoes galore in hard-to-find sizes, styled for petites. Intimate apparel. We've got your complete wardrobe. **Unique Petite, $1.00**

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44 **We at Brass Beds Direct** have been building Heirloom Products for 17 years with one goal, to return to every customer the greatest value possible. Our beds have been prizes on The Price Is Right show for ten years. Our color catalog is a showroom in your own home. **Brass Beds Direct, Free**

(Continued on page 145)

PRODUCT INFORMATION

Continued from page 128

COLOR AS A CATALYST

Designer: Mark Hampton, 654 Madison Ave., New York 10022.

●*Pages 52 and 53:* **Roses and Pansies #66070.01 chintz** for window treatment, sofas, ottoman—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Dalisman weave #804332 fabric** on sofa—Lee Jofa (T), 979 Third Ave., New York 10021. **Linen damask #27823** on club chair—Peter Schneider, through Decorators Walk (T), 979 Third Ave., New York 10022. **Plumetis Amelie #31976/12 upholstery; Taffeta Tabis #14955-69 on dark pink pillows**—Clarence House (T), 211 E. 58th St., New York 10022. **Symphony taffeta #5900-1** on pillows—Scalamandré (T), 950 Third Ave., New York 10022. **Porcelain** on mantel—John Rosselli (T), 255 E. 72nd St., New York 10021. **Natura sisal carpet**—Stark Carpet (T), 979 Third Ave., New York 10021. **Flower holder**—R. & R. Robinson (R), 1290 Third St. South, Naples, FL 33940.

●*Page 55:* **Wallpaper border, Queen Anne-style chairs**—Swedish Cottage Country Antiques (R,T), 1281 Madison Ave., New York 10128. **Coraux #61586.01 chintz** tablecloth, chair-seats—Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Flowers of Cepia**—Stark Carpet (T), 979 Third Ave., New York 10021.

●*Pages 56 and 57:* **Bacchus #301/1** on chair-seat, bench—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10022. **Clock, gate-leg table, chairs, bench, cupboard, chandelier**—Swedish Cottage Country Antiques (T,R), 1281 Madison Ave., New York 10128.

●*Pages 58 and 59:* **Floral Bouquet Ribbon #2033 fabric** for window treatment, headboard, windowseat, chair; **Carla #704-3 fabric** on arm-chair; **Bermuda Coral #1100 fabric** on récamier; **Bermuda Coral #1103 fabric** on table—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Desk, chair**—Swedish Cottage Country Antiques (R,T), 1281 Madison Ave., New York 10128. **Needlepoint rugs**—Doris Leslie Blau (T), 15 E. 57th St., New York 10022. **Linens:** Stripes Jacquard comforter #0234, Three Lines blanket cover #0040, Tulips top sheet #5064, Chain European square #0010, chain cases 0010, cutwork cases 0114—Pratesi (R), 829 Madison Ave., New York 10022. **Porcelain covered dish**—M.H. Stockroom (R,T), 654 Madison Ave., New York 10022.

MRS. DELANY'S FLOWERS

Mrs. Delany: Her Life and Her Flowers: A Colonnade book published by British Museum Publications Ltd., will be for sale for approximately $20 at the Morgan Library. Mrs. Delany's collages from the British Museum will be at The Pierpont Morgan Library, 29 E. 36th St., New York 10016, Sept. 2 to Nov. 2; hours are 10:30 A.M. to 5 P.M. Tuesday through Saturday, 1 P.M. to 5 P.M. Sunday. For more information contact: Elizabeth Wilson, (212) 685-0008.

●*Pages 62 and 63:* **Lorgnette**—James Robinson (R), 15 E. 57th St., New York 10022. **Trumpet vase,** Delft c. 1740; **blue and white bowl,** Lowestoft c. 1780; **Dr. Wall cup and saucer,** c. 1770; **Hatcher blue and white wine cup,** c. 1690—Bardith Ltd (R,T), 901 Madison Ave., New York 10021. **Box inkstand,** c. 1810; **tole spectacle case,** c. 1800; **French oval writing table,** c. 1830—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Scissor knife,** early 19th c.; **scissors,** c. 1840; 18th c. magnifying glass, c. 1730—Philip W. Pfeifer (R), 900 Madison Ave., New York 10021. **Trapunto tablecloth,** 18th c.—Elinor Merrell (R), 111 E. 78th St., New York 10021. **Late-18th-c. book**—Ursus Books (R), 1011 Madison Ave., New York 10021.

INGENUITY IN A PINCH

●*Pages 64 and 65:* **Sierra Natural fabric** on armchairs—Casa Stradivari (T), 200 Lexington Ave., New York 10016. **Painted finishes**—Rachel Reed Buck, 11 Aiken Ave., Princeton, NJ 06854. **Brookeshaw melon print, botanical prints, dhurrie on sofa**—The Kellogg Collection (R), 3424 Wisconsin Ave. N.W., Washington, DC 20016. **Floorlamp #640**—Ron Rezek Lighting and Furniture (T), 109 Greene St., New York 10012. **Framing**—Wonder Graphics (R), 3247 Mount Pleasant St., Washington, DC 20010.

●*Page 66:* **Fifties steel candelabra**—Mobili (R), 1812 Adams Mill Rd. N.W., Washington, DC 20009. **Black chairs**—Uzzolo (R), Connecticut Ave., Washington, DC.

●*Page 67:* Architectural details—Architectural Sculpture Ltd. (R), 242 Lafayette St., New York 10012.

A FRESH APPROACH TO THE FARMHOUSE

Architect: Hugh Newell Jacobsen, 2529 P St. N.W., Washington, DC 20007. *Project Architect:* Rodger Speas. *Engineers:* Kraas and Mok Structural Engineers. *Contractor:* David Wengard, Geneva, IN. *Size of house:* 5,332 square feet.



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Size of lot: five acres. *Exterior:* **Duraply plywood walls with wood battens**—U.S. Champion (M), 885 Conklin Ave., Farmingdale, NY 11735. **Windows**—Quality Sash (M), 1348 Dawson St., Toledo, OH 43605. **Glass**—Libby Owens Ford (M), 811 Madison Ave., PO Box 799, Toledo, OH 43695. **Garage doors**—Crawford Door Products (M), PO Box 67, Mt. Hope, OH 44660. **Locks, lever mortice set**—Baldwin Hardware Mfg. (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603. *Interior:* **Walls and ceilings,** ½-inch drywall—U.S. Gypsum (M), 101 S. Wacker Dr., Chicago, IL 60606. **Paint on walls, ceiling, woodwork**—Sherwin-Williams Paints (M), 101 Prospect Ave. NW, Cleveland, OH 44115. **Floor stain**—Duraseal Stains, Minwax Construction Products, 102 Chestnut Ridge Plaza, Montvale, NJ 07645. **Carpeting**—Stark Carpets (T), 979 Third Ave., New York 10022. **Wall covering**—Skyline Mills (M), 4111 Howard Ave., Kensington, MD 20895.

●*Page 79:* **Fabric on sofa**—Gretchen Bellinger (T), 979 Third Ave., New York 10002. **Flower holders** available in different shapes, $18 to $42—Lee Bailey at Henri Bendel, 10 W. 57th St., New York 10019. **Recessed down lights**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Surface-mounted down lights, wall washers, pendant fixtures**—Edison-Price (M), 409 E. 60th St., New York 10022.

●*Page 80:* **White suede laminate on cabinets**—Formica Corp. (M), American Cyanamid, Wayne, NJ 07470. **Ceramic tile**—American Olean (M), 1000 Cannon Ave., Lansdale, PA 19446. **Dishwasher, trash compactor**—Kitchenmaid (M), Troy, OH 45374. **Refrigerator**—General Electric (M), Appliance Park 4-119, Louisville, KY 40225. **Ovens, cooktop**—Amana Refrigeration Inc. (M), Amana, IA 52204. **Bathroom towel bars, hooks, paper holders**—Nutone Housing Products (M), Madison and Red Bank Roads, Cincinnati, OH 45227.

LONG LIVE THE CHAISE!

●*Pages 82 and 83:* **Sculptured chaise #Af139,** 30 by 70 by 33 inches high, **chenille fabric #259-OOT;** optional detachable headrest—Bernhardt (M), PO Box 740 Lenoir, NC 28645. **Wicker Chaise #71513,** 28 by 15 inches high; 33 inches high, **cushions #7330** sold separately—Palacek (M) PO Box 225, Station A, Richmond, CA 94808. **English Dream #2500-03 Zajac and Callahan fabric** on cushions—Louis Maslow (T), 979 Third Ave., New York 10022. **Chaise style #881,** 34½ by 31 by 66 inches high; **Silkara fabric**—Swaim (M), 200 E. Linden, PO Box 4147, High Point, NC 27260. **Magistretti chaise** with red wool upholstery, molded steel base with enamel finish, from Italy, manufactured by Casina, available as two-seat sofa and in other colors; send $3 for catalog—Museum of Modern Art Shop (R,MO), 11 W. 53rd St., New York 10019. **One-of-a-kind leather pillow on MOMA chaise,** other variations available—Modernage (R), 795 Broadway, New York. **Model #259 leather chaise** with adjustable headrest and footrest, 26 by 64 by 33 inches high—Carter Industries (M), PO Box 1869, Salisbury, NC 28144.

●*Pages 84 and 85:* **Wicker chaise #RL102** with cotton pink-and-white club stripe oxford covered cushion, 33 by 72 by 31 inches high; accessories (except cup and saucer)—Ralph Lauren Home Collection (R), 1185 Avenue of the Americas, 12th fl., New York 10019. **Heart cup and saucer**—La Boutique de Marie Claire (R), 831 Madison Ave., New York 10021. **Chaise #4580,** Art Moderne collection, 30 by 67 by 33 inches high—Tomlinson (M), PO Box 2408, High Point, NC 27261. **Chaise #4400 in Blue Nash,** French Blue #839454, cotton—Lee Jofa (T), 800 Central Blvd., Carlstadt, NJ 07072. **Chaise #3578-7ONA** designed by Charles Pengelly, cowhide #1200-90, 33 by 70 by 28½ inches—Weiman (M), PO Box 551, Bassett, VA 24055. **Wicker and wood tray**—The Wicker Garden (R), 1318 Madison Ave., New York 10128. **Blue throw** from Western Maine Weavers, 100 percent wool—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Victorian tufted chaise**—Carr & Co. (M), PO drawer 939, Morganton, NC 28655.

ENTERTAINING PLUS

●*Page 89: Bottom left:* **Famille Rose plate,** c. 1760, six for $2,000—Bardith (R,T), 901 Madison Ave., New York 10021. **Herringbone linen,** $36; **butter knife,** $8.25; **napkin,** $22; **butter crock,** $2.25—Wolfman-Gold & Good (R), 484 Broome St., New York 10013.

KITCHEN ESSENTIALS

●*Page 98:* **Biomaster juice extractor #251** with stainless steel grid—Robert Krups, North America (M), Seven Pearl Ct., Allendale, NJ 07401. **Gift labels**—Paper and Lace Ltd. (M), 640 West End Ave., Suite 7B, New York 10024; call (212) 877-6098 for nearest store; available at E.A.T. Gifts, 1062 Madison Ave., New York 10028. ***The Four Seasons Spa Cuisine***—available

(Continued on page 157)



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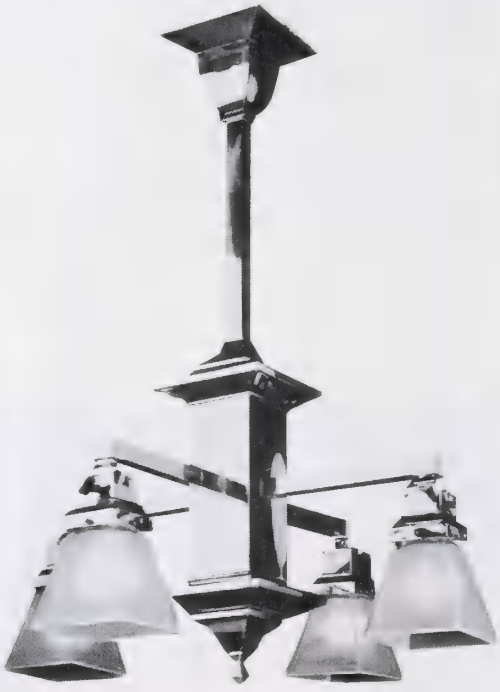
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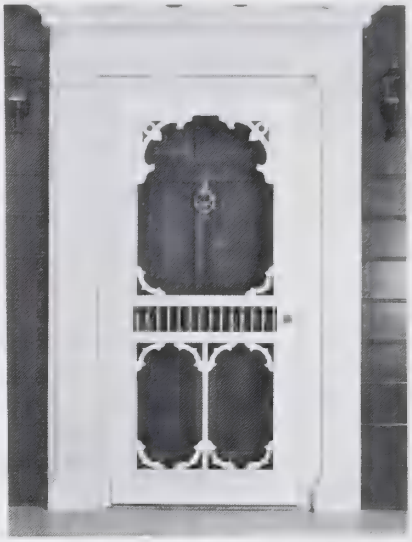
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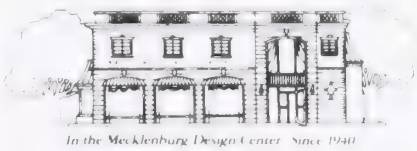
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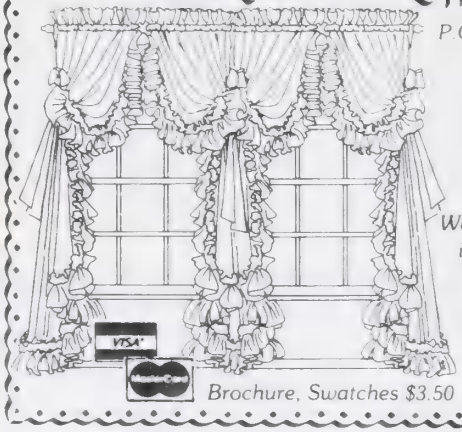
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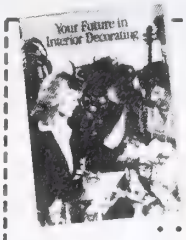
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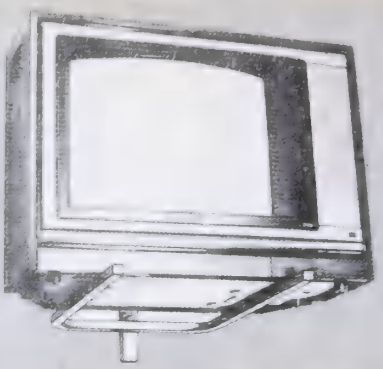
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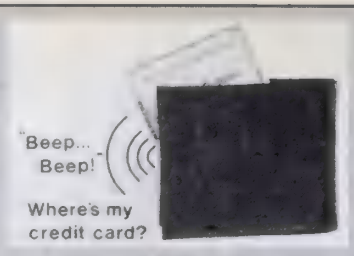
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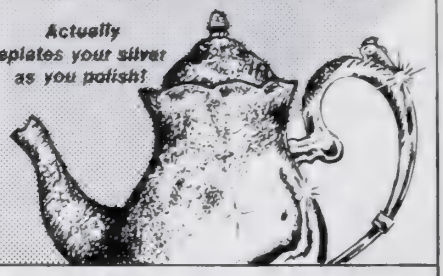
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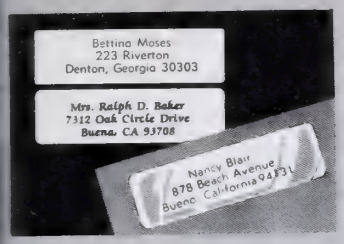
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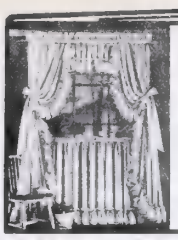
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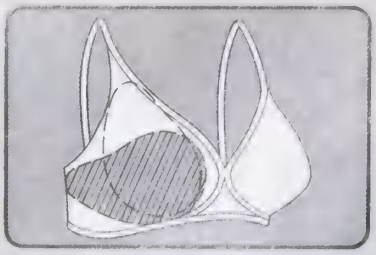
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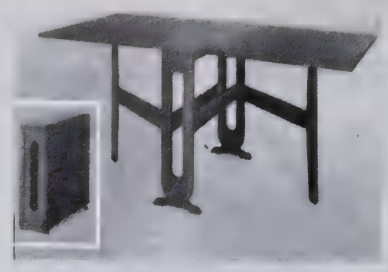
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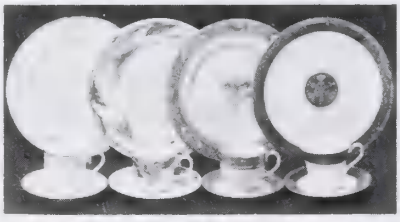
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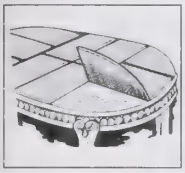
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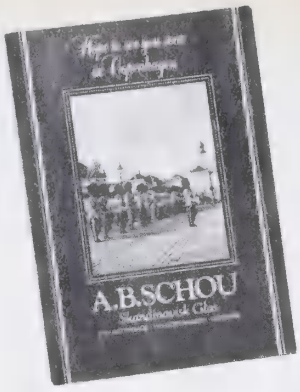
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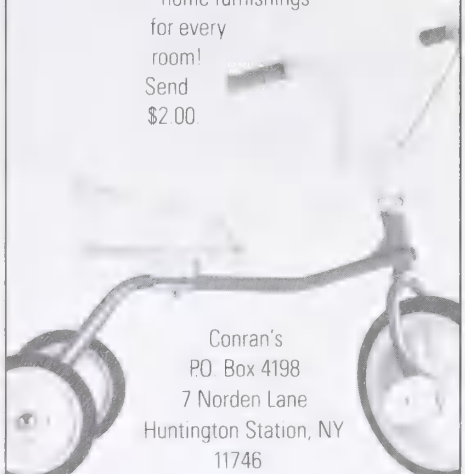
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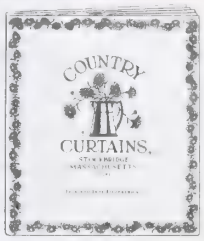


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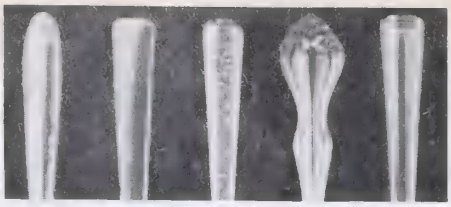
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(Continued on page 148)



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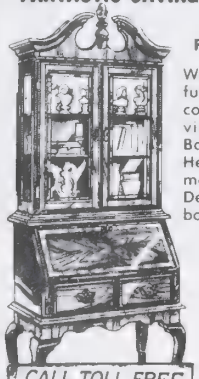
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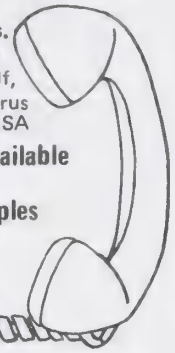
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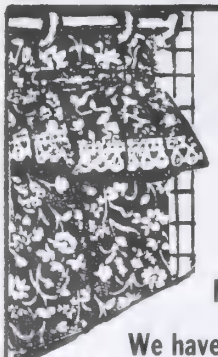
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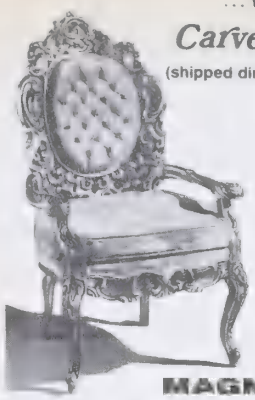
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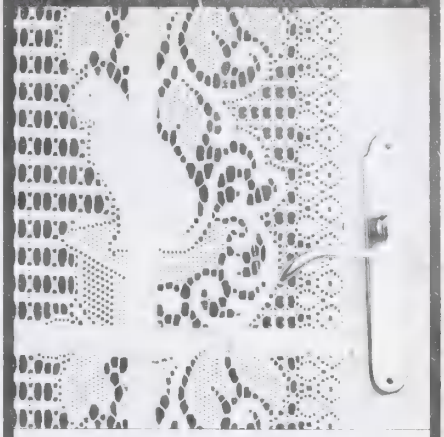
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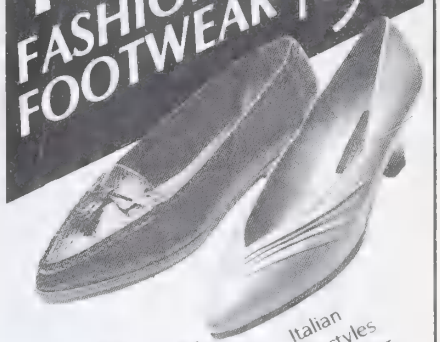


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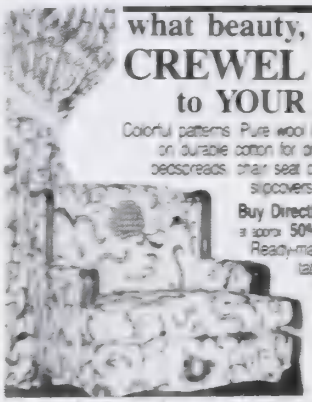
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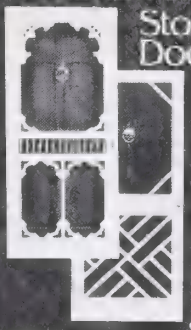
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(Continued on page 152)

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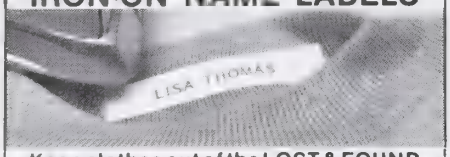
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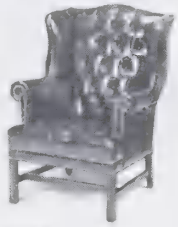
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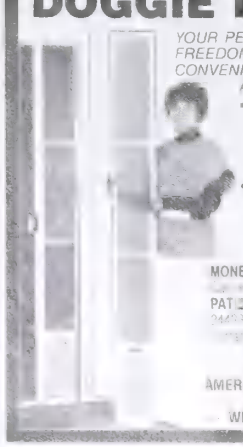
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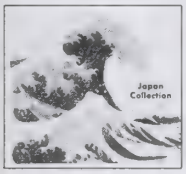
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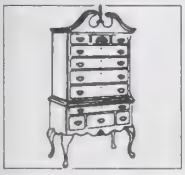
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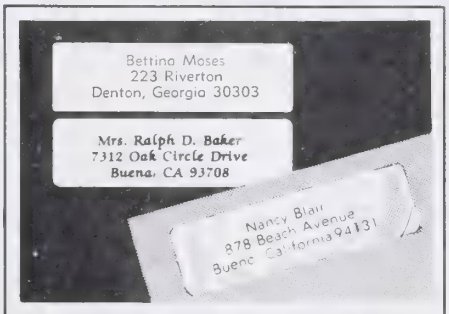


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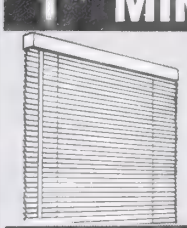


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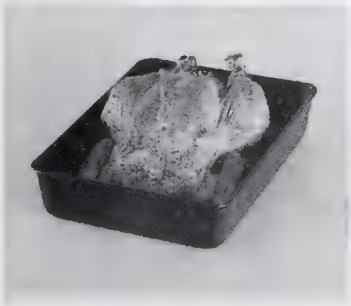
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **This molded gray glass vase is covered with raised fish. It is 7 inches high. On the base is the molded name R. Lalique. What is the age and value of the vase? —D. C., Plano, Tx.**



Your vase was made by the Lalique glass factory. It is a famous firm located in Paris, France, and it is still making top-quality glass. Formose is the name of the vase. It was shown at a 1925 exhibition and was available in many colors including red, green, yellow, smoked or clear. The vase was still offered for sale in the catalog of 1932. The molded mark without the word France was used before 1926. Your vase, in the smoked-gray glass, would be priced about $3,000 at a fine retail store. If the vase were red or green it would be worth three times as much. Colored Lalique is bringing premium prices.

☐ **These large silver tureens came to me with a card saying they were made by Peter, Ann and William Bateman of London, England, in 1803. Each tureen measures over 9½ inches in length including the handle. Are they sterling? How can I be sure that a piece was actually made in 1803? What is the value? —F. C., Des Moines, Ia.**



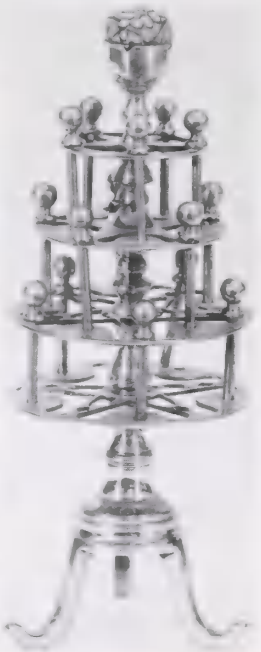
English silver has been clearly marked with hallmarks since the 1400s. On the base and probably on the covers of your tureens there are some marks. They probably have the letters PB,AB,WB (the makers' initials) in a rectangle; the letter G in a shield (signifying the year 1803); the king's head (the king of England when the pieces were made); a lion (indicating sterling quality) and a leopard's head (representing the city of London). Your library has many books that list the meaning of the marks, so it is possible for collectors to determine the maker and date. Your tureens were probably made to hold gravy. Boat-shaped tureens like yours became popular about 1775 and remained in style for about 35 years. The Bateman silversmiths were considered fine craftsmen. Anything they made commands premium prices. Sauce tureens are a rare silver form. Yours should be worth $6,000 or more.

☐ **My walnut double chair is very old. It is 4½ feet long. What is its age and value? —S. C., Wilmington, N.C.**

Seventeenth-century English furniture was often made of oak. Walnut was first introduced in the early 1700s. It was not as strong as oak, but it was softer and more graceful carvings could be made. This resulted in a change of style so that a tall chair back with a scroll top rail, curved arms and legs and carved knees were possible. The seats were upholstered with crewelwork, needlepoint, damask, silk, velvet or leather. Your settee seems to be English. It is worth $2,500 to $3,500.



☐ **This brass rack has a pin cushion on the top. Each of the knobs can be unscrewed, and it seems that spools of thread were stored on the rods. How old is this type of sewing aid? What is its worth? —C. W., Trexlertown, Pa.**



Cotton thread was manufactured commercially in the early 1800s. At first the thread was wound on cross-shaped reels or kept in barrel-shaped holders. Less expensive wooden spools were made with the help of a lathe about 1815. This invention of a standardized spool for thread made it possible to make new types of sewing equipment, such as the sewing machine. You own a brass spool holder, probably made in England during the mid-nineteenth century. The threaded screw used to hold the spool was replaced by a simple rod by the late nineteenth century. Your holder, which must be about 12 inches high, is worth from $250 to $300. Many collectors are searching for small sewing utensils like thimbles, needle cases or spool holders.■

PRODUCT INFORMATION

Continued from page 133

in bookstores. **Outlet-extender #SOE40**—Black and Decker (M), 6 Armstrong Rd., Shelton, CT 06484. **Lace curtain #69122;** finished curtain price postpaid: valance, $12 per yard; other patterns available; send $2 for catalog—Simply Elegant (MO), PO Box 31115, Dept. HB, St. Louis, MO 63131.

LET THERE BE LIGHT

Architect: Peter Waldman, 4803 Montrose Blvd., Houston, TX 77006. *Project Assistants:* Tom Bishop, Christopher Cowansage, Geoffrey Casewell. *Contractor:* William Nastasi Builders, Greenhills Dr., Flemington, NJ 08822. *Decorator:* Margaret Miller Interiors, Kingston Mall, Rte. 27, Kingston, NJ 08528.

Pages 114 *and* 116: **American Olean Tiles,** Tile Council of America, nationwide outlets. Tiles laid by Ty Constantino, Bloomsbury Rd., Asbury, NJ 07712. **Masonry fireplace, hardwood oak floors, kitchen cabinetry**—Nastasi Builders, Greenhills Dr., Flemington, NJ 08822. *Bottom:* **Custom cabinets**—Be Here Now Furniture (T), Box 460B, Stockton, NJ 08559. **Sunflex blinds,** winter blue; **window treatment** by Hunter Douglas; **Moulin de Couleur #098 rug from Webster, windrift**—Margaret Miller Interiors, Kingston Mall, Rte. 27, Kingston, NJ 08528. **Paint,** pink-PR-18, camel-CB58, grey-blue-BT-9, grey-GN-27 *(on front door)*—Benjamin Moore, available nationwide. **Bedlinens,** Torcello white king/queen quilt; basket-weave king-size blanket, 100 percent wool—Frette (R), 787 Madison Ave., New York 10021. **Audio system, amplifier, AM/FM tuner, cassette deck, turntable, compact disc player and matching speakers #AV-900**—Pioneer Electronics USA (M), 5000 Airport Plaza Dr., Long Beach, CA 90815. **TV monitor, VCR, speakers**—RCA (M), 600 N. Sherman Dr., Indianapolis, IN 46207.

Architect: Sidnam Halsey, 132 W. 21st St., New York 10011. *Contractor:* Clayton Gerlach Inc., 439 Duke St., Lancaster, PA 17602.

●*Pages 111 and 112:* **French doors**—Morgan Products Ltd. (M), Box 2446, 601 Oregon St., Oshkosh, WI 54903. **Columns**—Somerset Door and Column Co. (M), PO Box 328, Somerset, PA 15501. **Door and cabinet hardware**—Baldwin Hardware Mfg. Co. (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603. **Recessed downlights**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Low-voltage recessed pinhole uplights** (not available in U.S.)—Ariane (M), London, England. **Wool dhurrie rug**—Stark Carpets (T), 979 Third Ave., New York 10022. **Silk dhurrie rug**—Rosecore (T), 979 Third Ave., New York 10022. *Outdoor furniture:* **Dunleith armchairs #C201, Dunleith bench #C200, Rosedale table**—Clapper's (R), 1125 Washington St., West Newton, MA 02165. **Pitcher cylinder, napkins**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10012. **Dinner plates, glasses**—Conran's (R), 160 E. 54th St., New York 10022.

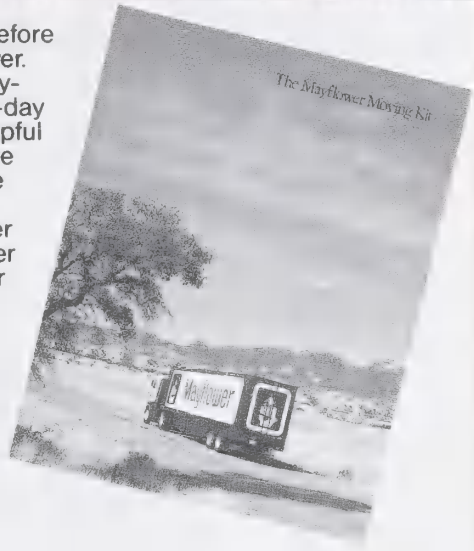
GARDEN GUIDE

●*Page 126:* **Bulbs**—McClure & Zimmerman, 1422 W. Thorndale, Chicago, Illinois 60660; White Flower Farm, Litchfield, CT 06759-0050; John Scheepers, 63 Wall St., New York 10005.■

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WHERE TO FIND IT

HOUSEKEEPING: A NOSTALGIC LIKENESS OF YOUR HOUSE CAN BE CREATED ON CANVAS, RUG OR WALL HANGING

By SYLVIA SUNDERLIN

Paintings in oil or acrylic or black-and-white drawings of familiar scenes—family homesteads or vanished houses—are the specialties of a few artists who work on commission to recapture nostalgic likenesses of landscapes and figures. Some specialize in personal portraits, drawings or silhouettes. Most of these artists work from photos, old prints or drawings. Reproductions are available in other media—appliqué patchwork landscape hangings, for instance, or hand-hooked rugs depicting family memorabilia. And there is a simple and satisfactory way to preserve children's art.

Elaine Barlow, 2832 Covington St., W. Lafayette, IN 47906; (317) 463-1227—Mrs. Barlow makes oil paintings of homes, present or past, working from photos or old drawings. If desired, family members and pets can be included in the setting. She also does personal portraits in oil. Brochure will be sent with sample photographs on request.

Mark Dassoulas, 12635 Georgia Ave., Apt. 3, Silver Spring, MD 20906; (301) 946-9430—Mr. Dassoulas does finely rendered black-and-white ink drawings of important houses and historic buildings. He welcomes telephone or letter inquiries about his method of on-site study, trial renderings and other preparation for final work. Prices start at $2,000.

Elaine Harrison, 7 Park Ave., New York, NY 10016; (212) 889-6247—Conservation of antique clocks and mirrors is Elaine Harrison's specialty. She does reverse glass painting in mid-19th-century style, replacing faded painted landscapes with personal settings (an old family house, for instance) from a photo or old drawing. She also restores gilt borders and stenciling.

Jack Moment, c/o Webb & Parsons, 50 Sleepy Hollow Rd., New Canaan, CT 06840; (203) 966-2795—Mr. Moment paints house portraits on commission, reproducing panoramic landscapes that embrace the full life of a country property—all the outbuildings, animals, trees and shrubs, children at play and other realistic details. He works from drawings, photos or both. Inquiries are welcomed.



ARLENE STRADER FOLK ART PORTRAITS

Arlene Strader painted this portrait in 1830s style to go with house decor.

Sally Newcomb, 502 Washington Ave., Wilmette, IL 60091; (312) 256-4421—Mrs. Newcomb's specialty is cutting silhouettes by hand. She appears in large department stores around the country where she meets her clients. Write or telephone for information about her local appearances and for sample silhouettes and prices.

Patchcraft, Box 657, Rte. 30, Dorset, VT 05251; (802) 867-5307—Joan Stewart Neave makes flat appliqué patchwork landscapes and portraits for wall hangings, using drawings or photos as reference. Her subjects vary from homesteads and churches to barns, boats and animals. She welcomes telephone inquiries. Allow four to six weeks for a custom order.

Jane Simonds, 63 Midway Ave., Locust Valley, NY 11560; (516) 676-0497 September through June; (207) 832-4275 July and August—Mrs. Simonds will travel, on commission, to photograph a country home in preparation for painting a reproduction in primitive style, including family and animal figures. She can work from photos but prefers on-site study. She specializes in large farms and estates. Letter or telephone inquiries are invited.

Small Fry Originals, 2700 South Westmoreland Ave., Dallas, TX 75224-0445; (214) 330-8671—Your children's art can be charmingly reproduced on plastic dinner plates. Send for brochure describing special kit for preparing colored drawings for reproduction. The firm also reproduces black-and-white photos on plastic plates. Send clear photos and $5.50 for each plate.

Arlene Strader Folk Art Portraits, 100 S. Montgomery St., Dept. B, Union, OH 45322; (513) 836-6308—From photos, Mrs. Strader paints folk art portraits of family members in 19th-century primitive style. She specializes in painting children. More information will be sent on request.

George Wells Rugs, 565 Cedar Swamp Rd., Glen Head, NY 11545; (516) 676-2056—Mr. Wells' custom-made hand-hooked rugs depict many subjects. He will duplicate an old hooked rug, or design a new one in keeping with the style and subject matter of the old. He has portrayed such diverse subjects as family homes and pets, important family events and mementos. Inquiries are welcome.■

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HB ARCHITECTURE TODAY

"WE WORK SYMBIOTICALLY AND ARE PROBABLY ONE OF THE FEW PARTNERSHIPS WHERE THERE ARE TWO EQUALLY STRONG DESIGNERS . . . ."

This conversation is from an interview by Barbaralee Diamonstein.



"We agreed to disagree," Peter Eisenman *(left)* says about his partnership with Jaquelin Robertson *(right)*.

Fifteen years ago the collaboration of architects Peter Eisenman and Jaquelin Robertson would have been highly unlikely. In the 1960s, Jaque Robertson, an urban designer and planner, was often referred to as Mayor Lindsay's "Golden Boy," while Peter Eisenman was a favorite of architecture's avant-garde, one of their premier spokesmen and the designer—in theory—of buildings. Currently they are partners in Design Development Resources, working together to create structures that are visually distinctive as well as responsive to community needs.

BLDD: Are you an odd couple, or do you balance each other well?

JR: We *are* an odd couple—perhaps therefore a good balance!

BLDD: What does that mean?

JR: Peter and I do share a fundamental interest in institutions and in the structure of society, as well as certain formal attitudes about the importance of architecture as a vehicle for describing in physical terms ideas about society and about how men and women might live together.

BLDD: Both of you have led complex and rich lives. Jaque, you spent a part of your childhood in China, eventually became a Rhodes Scholar, then lived in the Middle East. But you say—at least since you've been back there—that you are really a Virginian. How has being raised there influenced your ideas? What can Jefferson's work teach today's architect?

JR: How to concentrate on essential issues. What's important in architecture is to find and clarify the significant relationship between people and then to try to build it. The University of Virginia is the clearest example in the United States of ideas about how men and women live together translated into physical form. It's an absolutely modern complex; it has nothing to do with nostalgia.

PE: Jefferson's design for the University of Virginia is one of the least understood pieces of architecture in the country. There's no question it has nothing to do with romantic nostalgia or pastoral serenity. I was knocked out by it when I went there. . . . People look at it too quickly and say, "Oh, that's . . ."

JR: "That's old buildings."

PE: "That's Georgian" or "that's Palladian" or "that's neoclassical." They don't actually *see* anything. It is like reading James Joyce very literally and saying, "Those words do not make any sense to me." An architect has to look very carefully. Everything you draw you have to draw again and again. It's a dedication that very few of us in this media-hype society have.

BLDD: What is your overriding notion of what a city should be? What is the grand design?

PE: Since I started doing small-scale buildings and moved toward larger-scale ideas, I've come to believe that man has always symbolized his condition on earth by the towns and structures he has built. Starting with the Greek or Etruscan cities right through to the nineteenth century, every change in culture brought about a change in city form. The ideal cities of the Renaissance mirrored man's idea that he was in harmony with God and nature. The neoclassical cities of the eighteenth century were representative of the Enlightenment man. The nineteenth-century cities, like nineteenth-century man, were technological, standardized. The city of the early twentieth century was an attempt by man to come to terms with nature. Le Corbusier, for example, tried to bring nature and man back into some sort of harmony. Now our cosmology of Man, God and Nature has fundamentally changed. The three are no longer in the same harmony. Yet there has been no image of the city that reflects that change in cosmology. Before we can patch up and repair we have to try to think through what the city means to us.

JR: The way in which we build cities is by far the most serious disease in our country now. If you ask me my idea of a grand design for a city, I'll take Savannah, Georgia. You can't build city precincts in which people don't live, in which there are no major parks with big trees, in which there are no homogenous building types. You can't have cities in which those precincts get too big, that is, you can't have cities the size of Mexico City. It's appalling that people don't understand that the way we build cities now is an unbelievable disease ravaging this country as well as most of the rest of the world to whom we export our form of urbanism.

BLDD: Does it work this way in the office? How often do you agree?

JR: We agree with each other a lot.

PE: His line to me is: "The house is one of the most important ways to learn about architecture." Despite all the large-scale buildings that we are interested in doing and that we are doing, we always said we would never do houses again. But one always goes back to houses because there is always something more to be learned from designing a house, because the program is so flexible.

JR: My line is even simpler than that. There is a long tradition of architects building houses as a way of coming to grips with the most pressing architectural issues. One hopes it continues. ■

EXCERPT FROM AN INTERVIEW WITH PETER EISENMAN AND JAQUELIN ROBERTSON THAT ORIGINALLY APPEARED IN ITS ENTIRETY IN *AMERICAN ARCHITECTURE NOW II* BY BARBARALEE DIAMONSTEIN. PUBLISHED BY RIZZOLI, NEW YORK.

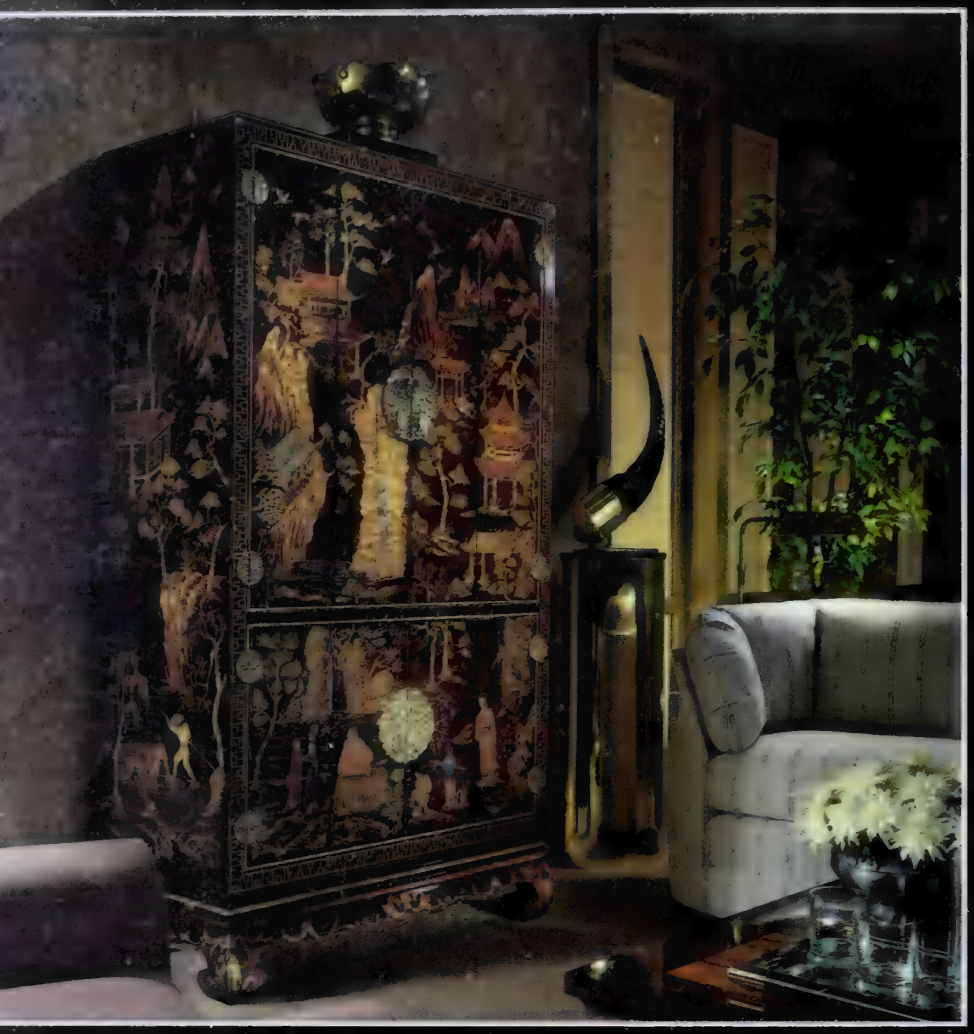
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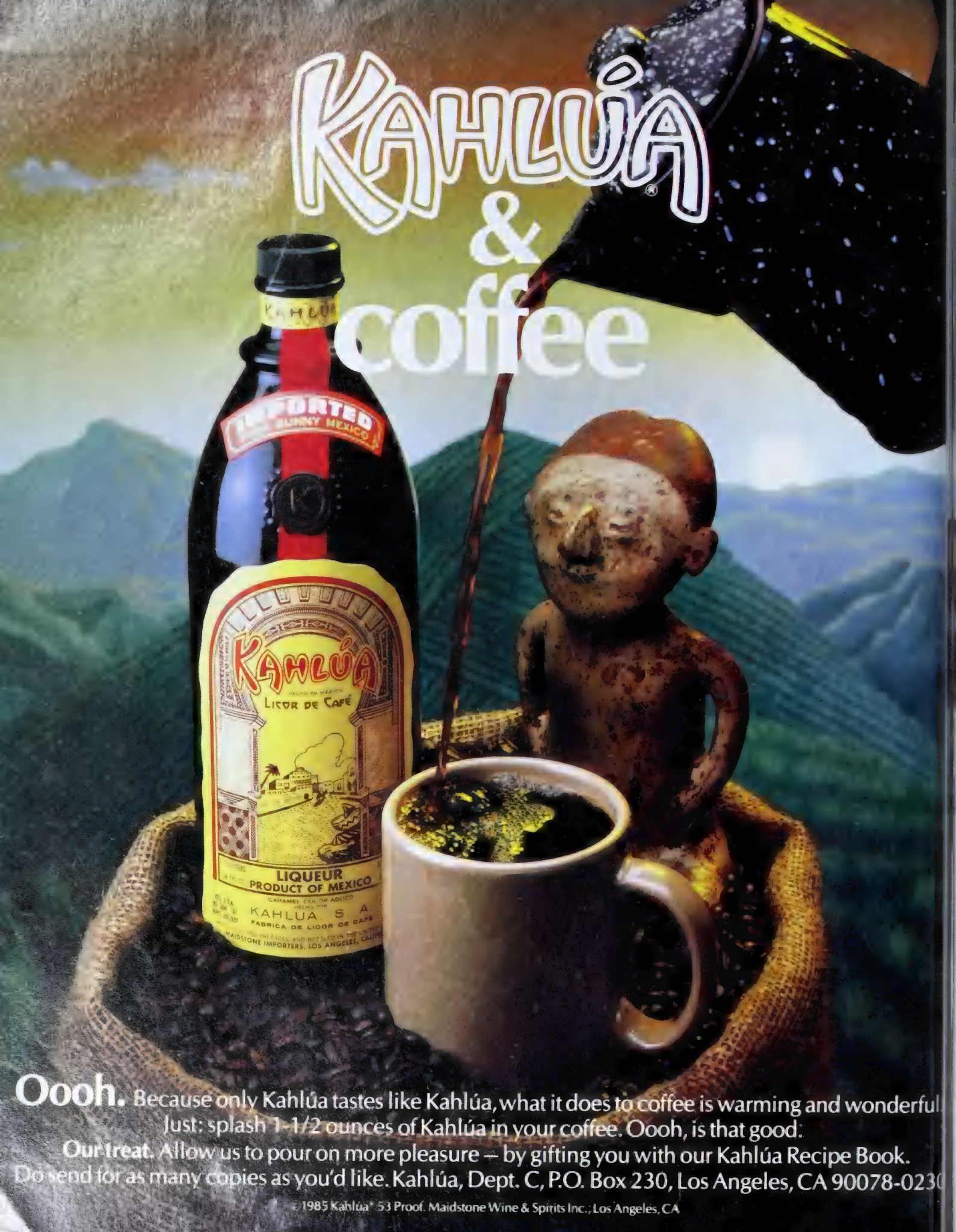




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COVER PHOTOGRAPH: Of all the innovative ideas in the show house rooms *(pages 63 to 79)*, none are more exciting than the window treatments. You can find a decorating solution for windows of all sizes from small, low varieties like that on the cover (given the illusion of height with a painted valance) to tall, beautifully proportioned examples simply draped with sheer silk *(page 66)*. Special mention to rooms where matching windows are treated differently *(page 70 and pages 76 to 77)*. Photograph: Tom Yee.

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THINKING ALOUD

"I WOULD NEVER ALLOW ANYONE TO DO A PERFECT ROOM FOR ME," SAYS HELEN HAYES. "PEOPLE HAVE LITTLE FLAWS, AND YOUR ROOMS, TOO, HAVE TO HAVE LITTLE THINGS THAT ARE ASKEW."

Recently I spent a very special afternoon with a woman who knows the inner tickings of her heart, the incomparable Helen Hayes. Sipping iced tea on her veranda with its magnificent view of the Hudson was one of those sunlight-filled moments I'll always remember, partly for her stories but especially for her passionate understanding of the "inner" quality of home.



Miss Hayes's Hudson River Bracketed house *(pages 90 to 95)* has been her spiritual center for 54 years. "It has a history of great joy, and of course, great sorrow, which lends a richness to it," she says. She speaks of it like her best friend and is occasionally bemused by its strong personality. "I never go away from this house for any length of time when it doesn't kick up its heels and do something rotten," she laughs.

You might think that, faced with a house with such an irrepressible character, Miss Hayes might have been deferential to it as a newlywed. Many young people, when they're just starting out, feel their houses *ought* to look a certain proper way because they do not yet know who they are. Not so Miss Hayes. Right from the start she put something of herself in every corner, "no showing off . . . nothing but the things we loved and collected." That "we" includes her late husband, Charles MacArthur, about whom she talks as if he were in the other room.

The period Miss Hayes claims as her own—Victorian—would not surprise anyone familiar with her Broadway portrayal of *the* Queen in *Victoria Regina*. However, Miss Hayes was in love with 19th-century decorating "from the beginning." Something about its warmth, its emphasis on family and security and its wonderful expressiveness immediately struck a chord with her. Victorian, she says, was "the last comfortable period." And comfort, indeed, is the very essence of her own home.

Miss Hayes revels in the fact that guests can come in and take their shoes off, put their feet up and play games. At night, she used to surprise them by tracking down all their shoes and placing them outside their bedroom doors. "What wonderful teenage parties we had," she recalls, her eyes aglow. Every inch of the house seems to lodge a special memory. The garden tells of six lovely weddings, the guest room of a visit by Ruth Gordon, the pool of the time Kate Hepburn took a nighttime swim in her bra and shorts.

"Layers of living" is how Miss Hayes describes her memory-laden decorating. And one of the most cherished layers is mementos of her family, in particular of her daughter, Mary, who died tragically of polio at the age of 19. In the living room is a remarkable portrait of Mary at age two, which wasn't discovered until a few years ago. Miss Hayes had bought another painting by the artist, who then contacted her and said she had a portrait she'd never sold all these years. "What's heartbreaking is that I think Charlie commissioned it as a surprise for me. I remember him saying, 'Isn't it time for a portrait of Mary?' and I said, 'She's too young.'" Charlie never brought the painting home. "Years later, when I found it, I cried from sheer joy," says Miss Hayes.

Like that painting, every facet of her decorating stems from a very personal vibration. "I would never allow anyone to do a perfect room for me, a well-balanced room with all things just proper," she says. "People have little flaws, and your rooms, too, have to have little things that are askew." When asked about her decorating flaws, she points to the television set. "Personally, I hate it there," she says. "But my son can come in and sprawl in that chair and watch the games." Rooms, she knows well, are first and foremost for living; they should reflect who we are, and our little flaws will make them that much more endearing.

It takes a certain confidence to accept and make peace with our human flaws. I think we too often view decorating as a quest for perfection, as an art outside of ourselves. And certainly decorating *is* an art, which is why many of us, including Miss Hayes, turn to professional designers to help us carry out our dreams. But beautiful color and eye-catching mixes of pattern *don't* necessarily add up to an exquisite room. An absolutely perfect room is by definition sterile. Who would it belong to? Whose history and character would it capture?

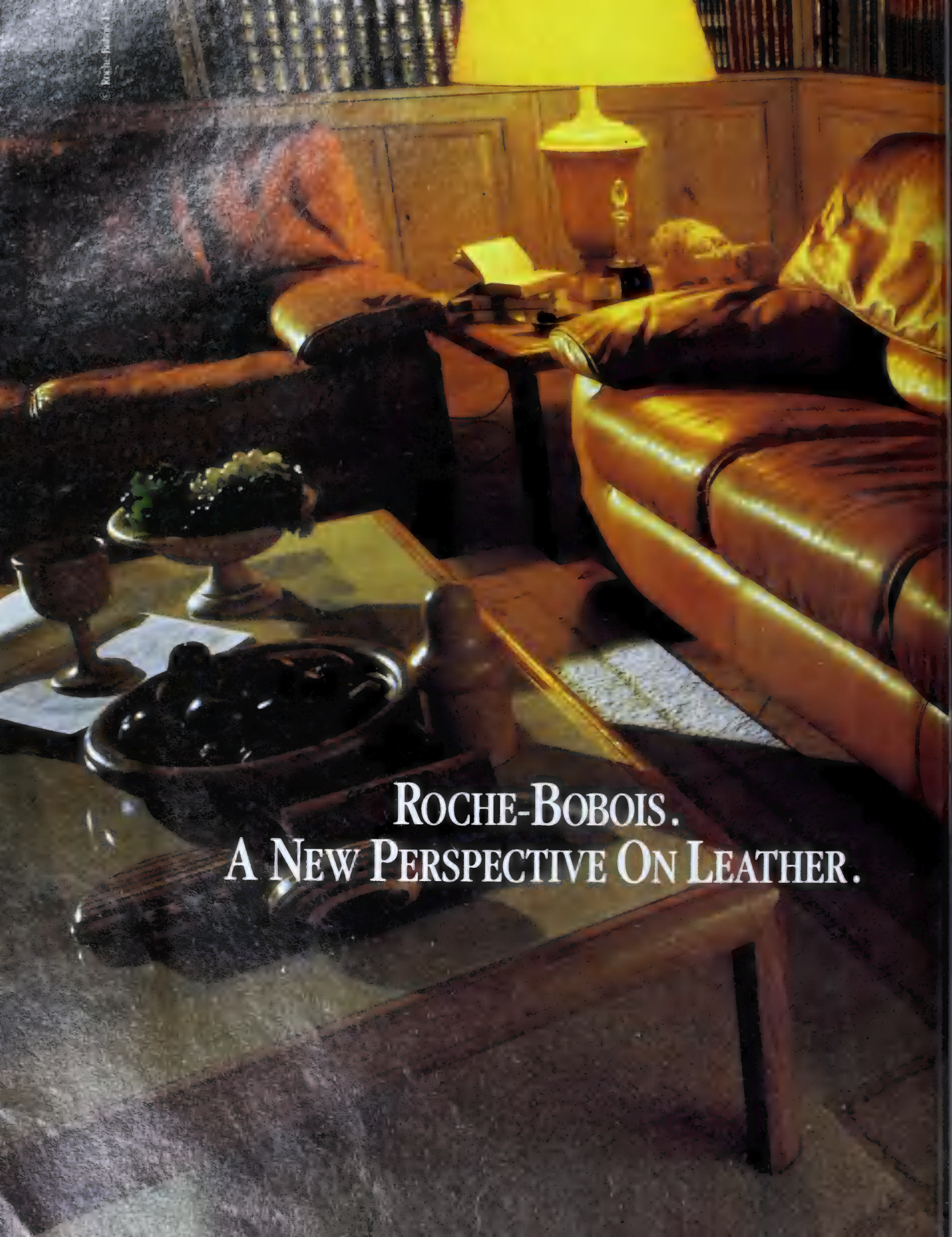
What makes a room great is you—and a sense of the things you love, the people you cherish . . . and, as Miss Hayes says, "the mellowness of anachronism." That's a line which once described the set of a play she starred in. And it's a line, she says, "that every decorator ought to have somewhere where he can see it."

We should all take a cue from Helen Hayes and worry less about who we aren't . . . and celebrate who we are.■

JoAnn Barwick

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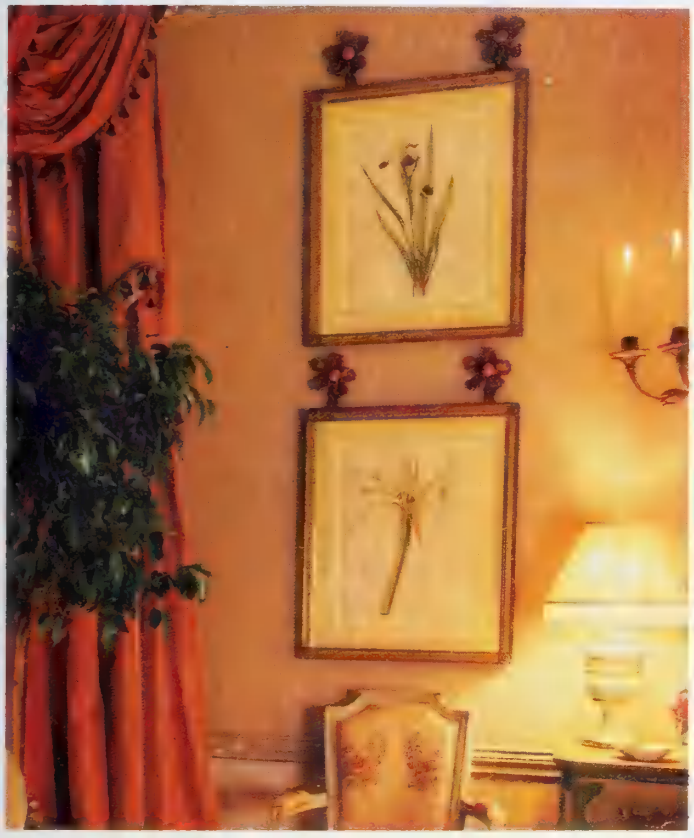
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ON DECORATING & DESIGN

DECORATORS AT THE PRESTIGIOUS KIPS BAY SHOW HOUSE IN NEW YORK REVIVE THE LUXURIOUS ART OF TRIMMINGS





ALL PHOTOS: WILLIAM P. STEELE

Above left: Instead of using ropes of braid to hang botanicals, Mark Gaudette suggests grosgrain or taffeta ribbon tied into bows or painted *faux* ribbons. *Above right:* Six-inch-deep gold fringe adds texture and shimmery accents to Robert K. Lewis's drapery. Seven-inch tassels are hung from fabric rosettes, and like veins of gold, two strands of cord are sewn into the silk taffeta valance.

By PAULA RICE JACKSON

Decorating is very much like painting. There are the broad brushstrokes of a room's design—its furnishings, fabrics and colors. And then there are the delicious painterly details that are meant to outline or highlight the forms of the room's objects—the trimmings, welts, cords, braids, tassels and gimp that all go under a heading, "passementerie." These luxurious trimmings are the "jewelry" of decorating. They set off the drape of a rich curtain or the grace of a chair skirt's kick pleat the way pearls complement the skin.

This year's Kips Bay Boys' Club Decorator Show House was filled with some of the most beautiful examples of passementerie we've seen for some time. From the hand-carved wooden "drops" hanging like fringe on a bedroom curtain to the braided silk rosettes from which pictures hung, the inventive, practical application for this rich detailing reflected up-to-date style.

Passementerie evokes strong images of the 18th and 19th centuries, eras famous for their reveling in symbolic decoration. Think of the glories of the French uniform or the caparisons of English horses. Great attention was lavished on these trappings, all of which required superb craftsmanship. "How I wish we could have those fabulous pieces today that were made then," says Robert K. Lewis, whose own room at Kips Bay had deep fringes of lustrous gold-bronze silk to set off broad expanses of wood paneling. "All those beautiful old creations have lasted because they were made with pure silks, wools and cottons. But they're as rare as they are expensive."

John Cornforth's book *Decorating in the 18th Century* (Barrie and Jenkins, 1982) devotes a fascinating chapter to the subject of trimmings. One interesting fact is that many of these intricate works were made at home by wealthy matrons using tape looms. A woman's social rank was enhanced by her ability to produce these confections in much the same way as

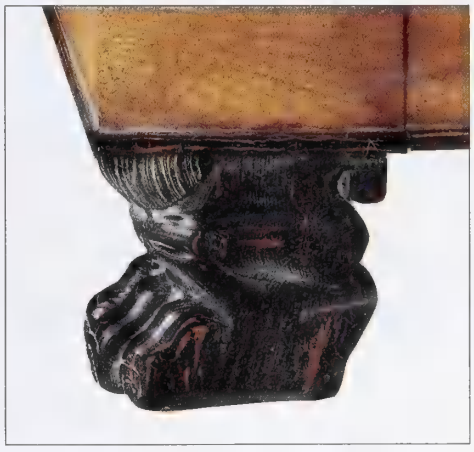
(Continued on page 16)



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Continued from page 13

MORE AVAILABLE THAN EVER, FIRST-RATE TRIMMINGS GO BEYOND THE FRINGE OF TRADITIONAL DECORATING





Albert Pensis chose halogen fixtures with green glass diffusers *(above left)*, which are "contemporary without being high tech." Halogen bulbs give more light than incandescent, and their small size allows thin fixtures. When Tonin MacCallum ran out of green chintz for the walls of her pied-à-terre *(above right)*, she chose the pattern in a lighter background for the curtains.

middle-class American women used to be judged by their skill at bridge or playing the piano. Many French and Italian women skilled at needlework were employed on estates to produce passementerie designs specific to a family—a kind of heraldry.

Our most recent memories of the use of trims and welts are strongly associated with the Victorians, whose ideas tended to the excessive—carpet-upon-carpet, lining-upon-lining, fringe-upon-braid-over-tassel. The Moderns rejected it all, effecting a clean sweep and ridding us of these dust-catching eyesores.

Today a controlled use of trimmings is bringing back the fun of this extravagant art form. As with everything else in decorating, the joy comes from the individual mix each person achieves. In fact, the mix can be so distinctive that it constitutes a signature style, as it has for the firm of Robert Denning & Vincent Fourcade, Inc. "Less is more" has never been their view, and considering the cyclical nature of trends, today's decorating has caught up with their romantic style.

Until recently, it was extremely difficult to find more than a sampling of fine European trimmings here, and few American firms attempted to produce them, reflecting the lack of demand. Today it's a lot easier to find first-quality trimmings. Moreover, we tend to accept the high cost as a minor inconvenience endured for the proper finish these glorious braids and fringes bring to a room.

With the current interest in exotic finishes and the glazing and marbleizing of walls and floors, clients ask for these and other special treatments. You may find painted passementerie in wonderful trompe l'oeil murals, or you may see a chaise in a boudoir fitted with the all-out glamour rich silks and flounced dust ruffles require. You may also see some passementerie used in an almost architectural capacity in fairly stripped-down rooms, allowing the eye to pinpoint details instead of overwhelming it with color and texture as in Victorian times.

Albert Pensis's room at Kips Bay showed how this could be done. He used a richly colored, understated fringe only on draperies and a pillow. Robert K. Lewis suggests that over-sized trimmings make a very contemporary impact, and in fact,

(Continued on page 19)

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Continued from page 16

LIMITING A ROOM'S OBJECTS WILL ALLOW THE TEXTURAL GLORY OF ITS PASSEMENTERIE TO SHINE THROUGH





Above left: When Susan Zises Green couldn't find the old-fashioned fringe she wanted for the bed hangings, she bought ordinary ribbon and had the upholsterer twist it as he sewed it on. *Above right:* Using three fabrics, Kevin McNamara dressed the windows with balloon shades and curtains and valances lined in contrasting chintz. The edges are bordered with a three-color tassel fringe.

over-sized fringes, borders and cords were very much the earliest 17th-century style. Mr. Lewis says he thinks it is important to limit a room's objects so that where you do choose to apply passementerie, it will shine through for the textural, colorful glory it is.

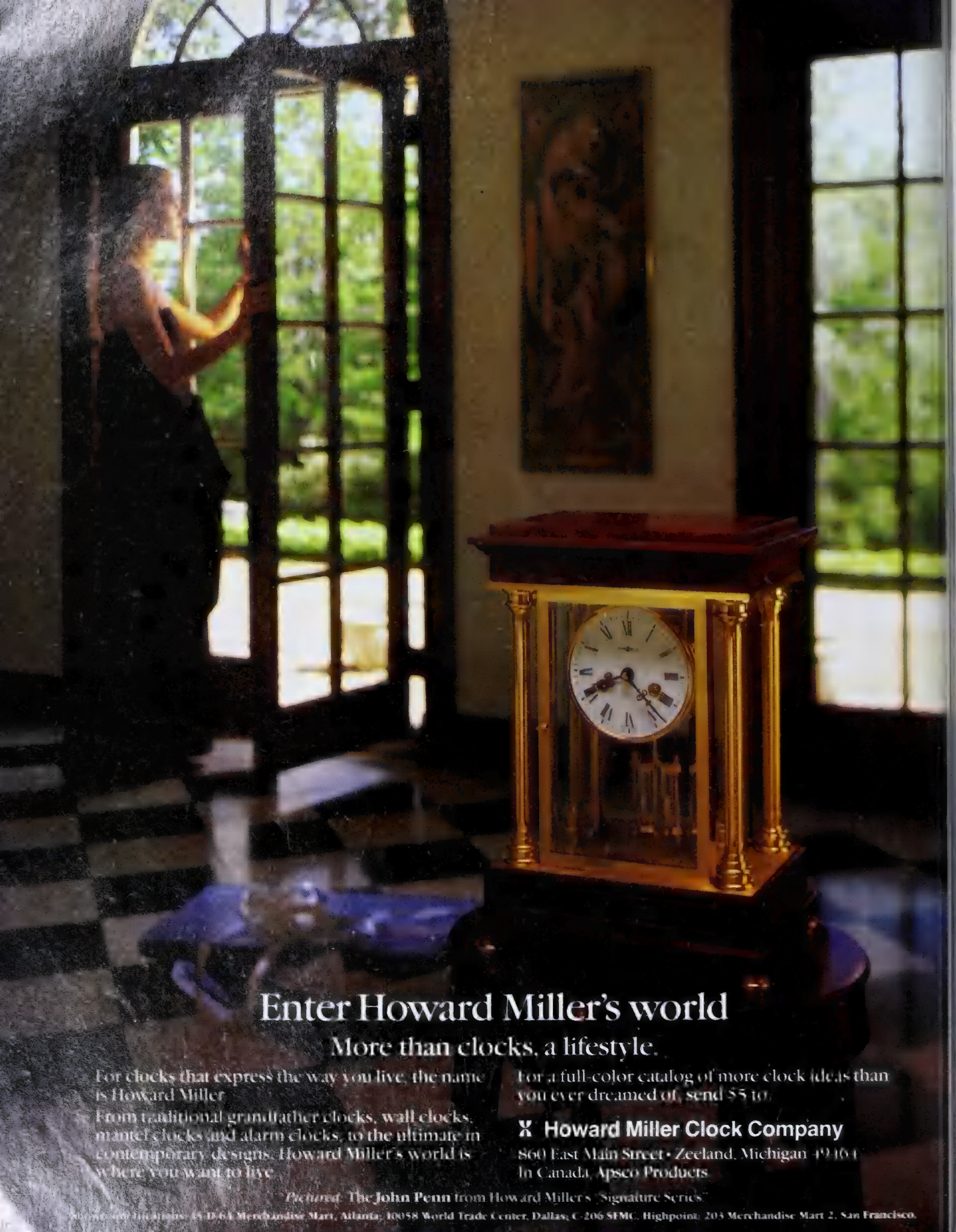
In the bedroom/sitting room she decorated at Kips Bay, Tonin MacCallum outlined every plane with embroidered tape—on each upholstered wall, under the window sills, along the baseboards. And she selected two colored fringes with which to outline sofa pillows—a fringe in silvery platinum to match the chintz's ground and a coppery red to pick out the color of the chintz's flowers. Kevin McNamara found a wonderful fringe whose colors repeat those of three different fabrics he used for draperies and valances in the living room he produced.

Katherine Stephens had fat fabric ropes made for tiebacks for the sumptuous curtains she put into a living/entertainment room. Below the tie, like a charm bracelet, thick green and beige fringes spilled to the floor. At the sloping arm of each of a pair of sofas she applied two rosettes with heavy tassels that hung above a deeply fringed trim gently swagged around the sofas' dust ruffles.

In a bedroom she created, Susan Zises Green lavished fabric for the rose-colored draperies, centering an impressive swagged pelmet with a single fabric rosette. For balance, only the most discreet trimming was put inside the bed's canopy and on the soft white hangings. The inventive use of simple picot-edged ribbon—sewn in a loose, open zigzag along the edges of the hangings—was a last-minute improvisation. Bows made of wider picot-edged ribbon hung from the canopy's corners, modest and unassuming but so romantic.

Mark Gaudette for David Easton hung botanical prints from ropes of braid anchored by rosettes, and he also found very unusual spoollike wooden "drops" which he used as bedroom curtain trimming. They add a textural richness you not only see but "feel" with the eyes.

If you only begin with the discreet charm of a tassel hanging from the key to a favorite cabinet, you would be well on your way to enjoying an affair with seductive, beguiling trimmings that are changing the textural dimensions of decorating now. ■



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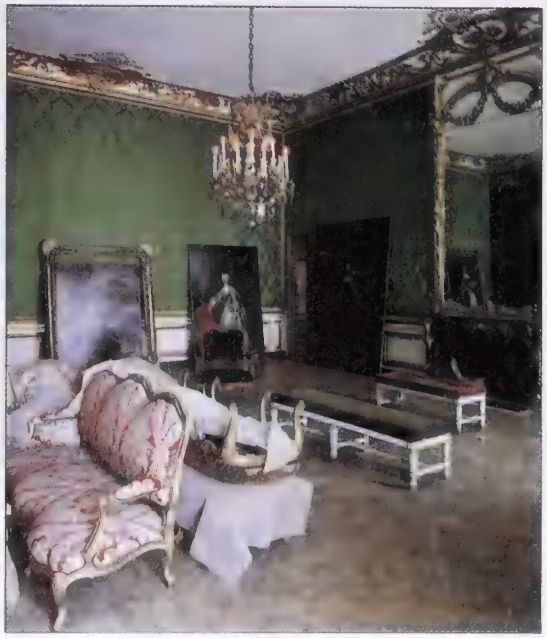
By DANIEL COHEN

In the 17th and 18th centuries the palace of Versailles reigned as a symbol of France's absolute monarchy. The Sun King, Louis XIV, made it Europe's most lavish court setting, with 40 years of feverish construction begun in the 1660s. After the Revolution of 1789 toppled the monarchy, Versailles—located 11 miles southwest of Paris—became a historical museum. Its public rooms are currently visited by more than three million tourists annually. Now, with completion of an ambitious seven-year restoration, the chateau reveals a lesser-known side of its past—as a home.



Thirty-eight private rooms have been renovated to look as they did on the eve of the Revolution. They provide a remarkable view of how the Sun King's descendants—the family of his successor, Louis XV, and the ill-fated Louis XVI—actually lived in the years leading to the overthrow of the monarchy. (Louis XVI would be sent to the guillotine.) Many of the rooms, notably four garden-level apartments of Louis XV's closest relatives, were opened to the public for the first time last June.

"Until now the personal side of the royal family is something people have only heard about," says Pierre Lemoine, Versailles' departing chief curator and Inspector General of French museums. "Now it can be seen." Freshly restored areas include the suite of Louis XV's son, the Dauphin, who died before he could inherit the throne. His airy corner chamber glitters with gold-leafed floral-carved moldings, overdoors and mirror frames. His private library and the adjoining boudoir of his wife, the Dauphine, are newly enameled in the original springlike colors of the mid-18th century.



In the restored Dauphine's anteroom *(top)* the relief carving—in plaster on the ceiling, in wood on the walls—is coated with so many layers of glaze that it resembles ceramic. In the Dauphin's chamber *(above)* the silk that covers the walls was made in Lyon—at a cost of about $1,200 per square meter.

The rooms recall the last chapters of the *ancien regime*. After the Dauphin's death in 1765, his awkward and humorless teenage son, the future Louis XVI, lived here, studying geography and physics until the Revolution ended his rule. His bride, the young Marie Antoinette—not yet inclined to dress as a shepherdess—cultivated her taste for towering, yard-high wigs.

Two nearby apartments, each with four large rooms, have been restored to show how four of Louis XV's five daughters lived. Each suite, laden with plaster and wood relief carvings of musical instruments, soaring birds and foliage, includes first and second antechambers, a main salon and a richly detailed boudoir. The splendid corner salon of Princess Victoire contains wall panels adorned with cherubs and wreaths; a nearby bedroom has walls covered with fabric in a delicate floral pattern. Based on original remnants uncovered at the palace, the fabric was woven in silk on 18th-century looms in Lyon.

As lavish as these family quarters are, they seem almost cozy compared to the heroically scaled, gilt-encrusted State Apartments upstairs. There, Louis XIV, who had built the palace from a simple hunting lodge a century earlier, surrounded himself with mythological imagery and dramatized the majesty of his 72-year rule with

(Continued on page 22)

ROBERT POLIDORI

DECORATING RESTORATION

Continued from page 21

round-the-clock rituals. Until his death in 1715, the Sun King ate, slept and dressed on display before his courtiers.

"People today make a great mistake in assuming aristocrats lived comfortable lives," says Versailles scholar Guy Walton of New York University. Descendants of the Sun King tried to modify his tradition of stern grandiosity. His great grandson Louis XV still arose, dined and retired in front of the court, but withdrew to smaller quarters to cultivate his private life.

These ground-floor rooms, restored to what they looked like from the 1760s to '80s, display the aesthetic of the closing years of Louis XV's reign and the opening of Louis XVI's. Sinuously carved furniture, upholstered walls and delicate carvings of garlands and coquilles replaced military trophies as favored motifs.

The Dauphine's boudoir glistens again with carved relief bouquets enameled in peach and apple-green. A pale blue bathroom favored by Marie Antoinette sports bas-reliefs of shells, lobsters and swans sipping from a fountain. The gilded fixtures and oversize tub did not survive the sacking of the palace during the Revolution, but holes indicate where pipes delivered water from a hand-filled boiler upstairs.

Restoration of such intimate rooms may help rehabilitate the royal family's reputation for uncleanliness. "Of course they used perfume more than soap," says sculpture specialist Simone Hoog, a Versailles curator. "But there are numerous bathrooms in the chateau, and if they're there, it's because they were used."

For today's curators, reassembling the ground floor proved a daunting puzzle. Unlike the State Apartments, which had survived the Revolution's fury and 19th-century "renovations," the private apartments were ravaged. Thus a decision had to be made: To which period of their past should the apartments be returned?

The finickiness of royal residents did not make that decision easy. For more than a century they had redecorated continuously. "For us it's historic," says Ms. Hoog, "but the kings of France always lived with contemporary, sometimes even avant-garde, furnishings. They *launched* fashions."

As finally recreated, the rooms represent not just one moment of the past but several. A dazzling private library near Princess Victoire's salon, for example—now lacquered in sunshine-yellow and white—dates from the final years of Madame de Pompadour, Louis XV's willful mistress. Other rooms in that wing were created originally at the behest of Louis XV's daughters, each of whom jockeyed for prime locations near the center of the palace. When Marie Antoinette married the soon-to-be-king Louis XVI in 1770, she in turn claimed space there.

Completing the Versailles restoration prompted a vast search of original documents. During the past 15 years curators have examined over 3,600 architectural drawings of the palace in French archives, including a crucial series in color done on the eve of demolitions in 1833. In some rooms undisturbed corner moldings and carvings provided clues to the original decor. As work began, the craftsmen uncovered architects' sketches that had been unseen for more than 200 years.

Other discoveries came less easily. Curator Christian Baulez compiled a list of every marble fireplace mentioned in a vast 18th-century inventory of palace objects.



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Only a few of the mantels were still where they were supposed to be. Mr. Baulez found the rest of them either in storage or installed in other areas of the chateau. A matching process helped return the vividly hued mantels to their proper rooms.

The restoration also made use of a panoply of 18th-century arts: wood and plaster carving, weaving, gilding and lacquering. Craftsmen refitted original wood panels—including those by the 18th-century master-sculptor Jacques Verberckt—retrieved from storage or Paris museums or discovered right in the rooms, nailed face down. Using only traditional tools, carvers meticulously duplicated the rococo relief. Except for slight warping of the originals, the difference between old and new hardly shows.

Based on period etchings, chandelier mounts were recast in bronze, then restrung with 18th-century glass. Gilding window frames in the Dauphin's ceremonial salon required three months of labor and 1,000 three-by-three-inch sheets of gold leaf. The current colors correct arbitrary schemes of earlier efforts, including a 19th-century curatorial mania for indiscriminate gilding of private rooms.

Choosing period wall fabrics and furnishings was the most difficult challenge the curators faced. First of all, the royal family had walls recovered at least twice a year. Second, nearly all the original furnishings and much of the art was sold or stolen after the Revolution; many pieces are now in foreign museums or private collections. Although some noteworthy originals have been returned to the ground floor, many of the furnishings to be seen there represent a compromise.

"We were sometimes obliged to put in a high-quality piece that had been at Versailles, but in another room," says curator Hoog. Certain pieces work admirably, nonetheless. In the apartment of Princess Victoire, for example, a three-piece sofa and matching divan capture the languorous quality of the time.

Even minimally furnished, the ground floor conveys a wealth of detail about the end of the Bourbons' two-century dynasty. These apartments reveal how the royal family sought to bring a spark of originality to a rigidly ordered milieu. Now, for the first time, it's possible to tour the private suites and see how their decor expressed the intimate, less constrained side of life in the French court. ■

Daniel Cohen has written extensively on French history and culture. His work has appeared in such publications as Smithsonian, Esquire *and* The Atlantic.



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COUNTRYWIDE GUIDE TO DESIGNERS

House Beautiful's second annual directory has even more designers, to introduce you to some of the nation's most talented professionals

NORTHEAST

Bruce Bierman Design Inc.
29 W. 15th St.
New York, NY 10011
(212) 243-1935
Bruce Bierman works in a variety of styles. However, most of his projects are contemporary. Mr. Bierman also does interior renovation and additions.
Fee: Design fee per room; retail markup; 30 percent markup on construction.

Susan Blydenburgh
Verlaine, Inc.
128 N. Main St.
Providence, RI 02903
(401) 274-1130
The design division at Verlaine is involved in diverse projects. "Respect for the dwelling and for the lifestyle of the people who will live in the space are significant considerations," the designers say.
Fee: Hourly rate depending on task.

Pauline B. Boardman Interior Design
245 Park Ave., Suite 2770
New York, NY 10167
(212) 661-1470
"My style is traditional and influenced by the English and French," Ms. Boardman says. She uses chintzes and overstuffed furniture, and mixes traditional furniture with modern.
Fee: Non-refundable $1,000 consultation fee plus a variable markup on materials and labor.

Samuel Botero Associates, Inc.
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
Sam Botero's specialty is creating elegant rooms that are perfect for entertaining. He uses rich colors, exquisite antiques and fine art.
Fee: $750 per room; retail markup.

Braswell-Willoughby Inc.
170 E. 61st St.
New York, NY 10021
(212) 744-9090
The firm's projects are diverse—but all predicated on the requirements of its clients. Interiors are tailored to meet practical needs and to fulfill clients' dreams.
Fee: Retail markup on furnishings; design fee based on 33⅓ percent of structural work.

Ronald Bricke & Associates
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
Although Ronald Bricke is known for his wonderfully airy English-style drawing rooms, he uses the same type of furniture in his contemporary designs.
Fee: Retail markup.

Thomas Britt, Inc.
15 E. 63rd St.
New York, NY 10021
(212) 753-4430
Mr. Britt likes coordinating beautiful antiques with comfortable contemporary furniture.
Fee: Retail markup.

Mario Buatta, Inc.
120 E. 80th St.
New York, NY 10021
(212) 988-6811
Mario Buatta is known for his imaginative use of color, pattern and details to create romantic rooms that have an understated elegance. He believes rooms should change to reflect their owners' lives, and often works with his clients on an ongoing basis.
Fee: Retail markup.

The H. Chambers Company
1010 N. Charles St.
Baltimore, MD 21201
(301) 727-4535
The firm develops a whole space. Their style is contemporary, accented with antiques and artifacts.
Fee: Retail markup; $100 per hour.

Antony Childs, Inc., Interiors
1670 Wisconsin Ave., N.W.
Washington, DC 20007
(202) 337-1100
Contemporary, traditional or eclectic, Antony Childs's designs complement his clients. "Ease and elegance are achieved through luxurious custom upholstery, fine paintings and accessories," Mr. Childs says.
Fee: Retail markup.

George Constant, Inc.
425 E. 63rd St.
New York, NY 10021
(212) 751-1907
"I am most comfortable using a lot of colors, patterns and textures," says George Constant, ASID. His style incorporates clean architectural settings and furniture he designs.
Fee: Rate of $100 per hour; retail markup; 25 percent above cost of craftsmen.

Gary Crain Associates Inc.
211 E. 70th St.
New York, NY 10021
(212) 734-7847
The firm's style is an updated version of period English rooms, using fine antiques for a comfortable lifestyle. ASID.
Fee: Retail markup.

Rose Cumming, Inc.
The Fine Arts Building
232 E. 59th St.
New York, NY 10022
(212) 758-0844
Rose Cumming, Inc. is known for traditional design incorporating Art Deco elements. The firm uses the finest fabrics, antiques and good reproductions from many periods.
Fee: Retail markup; consultation, $1,000 a day.

GUIDE TO DESIGNERS

Abbey Darer Interior Design
17 W. 54th St.
New York, NY 10019
(212) 307-0067
Abbey Darer offers a complete design service dedicated to interpreting personal style.
Fee: Depends on project.

Robert Denning & Vincent Fourcade, Inc.
125 E. 73rd St.
New York, NY 10021
(212) 759-1969
The designers, who believe in working closely with clients, like dealing with room architecture, flattering lighting, antique furniture, upholstered pieces.
Fee: $125 per hour or $1,000 per day; retail markup; fee for items purchased at auction.

Dexter Design Inc.
133 E. 58th St.
New York, NY 10022
(212) 752-2426
Barbara Schwartz and Barbara Ross decorate in a contemporary style incorporating fine art and antiques. They maximize and redefine space through architectural renovation and built-ins. ASID.
Fee: Consultation, $125 per hour or $1,000 per day; retail markup on furniture; 25 percent on general contracting.

William Diamond Design
115 E. Ninth St.
New York, NY 10003
(212) 473-3544
Pauline Feldman & William Diamond
285 Hewlett Neck Rd.
Woodmere, NY 11598
(516) 374-3277
William Diamond and Pauline Feldman specialize in architectural renovation, interior design and landscaping. ASID.
Fee: Design fee plus commission on purchases.

George Doan, Inc.
117 Queen St.
Philadelphia, PA 19147
(215) 467-4500
George Doan does work ranging from museum-quality restorations to ultramodern environments. "Furnishings should reflect the personality of the client and the architecture with which we're working," says Mr. Doan.
Fee: Consultation fee; retail markup.

Carole Douglass Inc.
1185 Park Ave.
New York, NY 10028
(212) 722-1091
Carole Douglass aims for an "undecorated look" that expresses the owner's personality. "My favorite is English country style with lots of American overtones," she says.
Fee: Retail markup.

Melvin Dwork Inc.
405 E. 56th St.
New York, NY 10022
(212) 759-9330
Integrating his decorating and lighting with the architecture is one of Melvin Dwork's strengths. He likes to use fine antiques with contemporary pieces of his own design. ASID.
Fee: Design concept fee; retail markup.

Beverly Ellsley Interiors
87 Redcoat Rd.
Westport, CT 06880
(203) 227-1157
Beverly Ellsley Interiors does construction design as well as interior design. Ms. Ellsley says, "We prefer large residential renovations in which we set the architectural scene and select the furnishings."
Fee: Percentage above wholesale; hourly rate.

Mark Epstein Designs, Inc.
340 E. 66th St.
New York, NY 10021
(212) 734-1792
Mark Epstein's goal is a clean, classic and functional environment. Art and antiques add the personal note. ISID.
Fee: Design fee plus 30 percent markup on net.

Falkener-Stuetley Interiors, Ltd.
50 Pierrepont St.
Brooklyn Heights, New York 11201
(718) 624-4718
The style is "eclectic biased toward modern idiom." The designers like "work requiring interior architecture and custom-made components."
Fee: Two-hour consultation is $250; schematic design, $2,500 and up; 30 percent markup.

Arthur Ferber
16 W. 16th St., Suite 4MN
New York, NY 10011
(212) 929-7757
Integrating the architectural space with art and collections, Arthur Ferber designs with attention to the personality of his clients.
Fee: Based on project.

Ricky Fingerhut/Blair Design
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
The decorators create sophisticated traditional rooms with a few fine pieces and soft background colors. "Our style is comfortable, open and airy," they say.
Fee: Cost plus 30 percent.

Louise Fitting Associates, Inc.
225 E. 57th St.
New York, NY 10022
(212) 355-6156
This firm provides complete interior architecture and decorating in all styles.
Fee: Retainer fee or $75 per hour; 30 percent markup on merchandise.

M.H. Gomez Associates, Inc.
241 E. 78th St.
New York, NY 10021
(212) 288-6856
Mariette Himes Gomez describes her style as "comfortable, well-planned and tasteful." She is known for mixing upholstered pieces, fresh fabrics and antiques. ASID.
Fee: Retail markup.

Greenbaum, The Interior Design Center
101 Washington St.
Paterson, NJ 07505
(201) 279-3000
Alvin M. Greenbaum and Douglas Rowe combine antique and contemporary furniture to create a "classic-contemporary" look. Rooms are personalized with accessories.
Fee: $2,500 retainer credited to client's account upon purchases of $7,500; retail markup.

Carolyn Guttilla/Plaza One
PO Box 670
Locust Valley, NY 11560
(516) 671-9280
Carolyn Guttilla considers the nature of a space, its architecture and light, and how her clients use the rooms as the basic elements of her designs. Her clients' accessories or collections are carefully integrated.
Fee: Percentage based on the job.

Robert S. Hart Interior Design
237 E. 54th St.
New York, NY 10022
(212) 223-0384
Robert Hart likes to combine antiques with "cutting edge" modern pieces. He welcomes the challenge of total-space planning.
Fee: $750 per room plus 35 percent markup; consultation fee, $125 per hour.

Homeworks
17 Ravine Rd.
Wellesley Hills, MA 02181
(617) 237-7666
Nancy S. Serafini and Jane P. Forman "concentrate on working closely with clients to develop a classic understated look of comfort." They include antiques, fine textiles and art.
Fee: Retail markup; consultation, $75 to $100 per hour.

Innerspace Design, Inc.
220 E. 60th St.
New York, NY 10022
(212) 371-1839
"At Innerspace we prefer to work at total-space planning and decorating with an emphasis on the functional use of space," Janice Gewirtz says. The firm specializes in the design and incorporation of media equipment.
Fee: Design fee plus 25 percent on purchases.

Irvine & Fleming, Inc.
19 E. 57th St.
New York, NY 10022
(212) 888-6000
The partners decorate in the classic English style using antiques and strong architectural backgrounds. They work closely with clients.
Fee: Retail markup.

Noel Jeffrey Inc.
22 E. 65th St.
New York, NY 10021
(212) 535-0300
Noel Jeffrey offers services that include decorating, space planning, interior architecture, furniture design and construction supervision. The styles preferred by Mr. Jeffrey range from soft modern to eclectic. ASID.
Fee: Quoted upon request.

Kemp Interiors
1160 Park Ave.
New York, NY 10128
(212) 534-6754
Friederike Kemp Biggs calls herself a "soft traditionalist." She loves working with fine antiques and soft, overstuffed sofas and chairs.
Fee: Retail markup, plus a percentage of contract work.

KMR Design Group Inc.
27 E. 63rd St.
New York, NY 10021
(212) 371-7580
Karen Rosen is best known for her innovative, architectural use of space as well as her combination of textures, materials and styles.
Fee: Design fee plus percentage.

Kupin/Lief Associates, Inc.
40 E. 80th St.
New York, NY 10021
(212) 628-3693
Although most of their work is in the English country style, Constance Kupin and Ginger Lief say "our clients' personality and needs are our prime concern."
Fee: 30 percent markup on purchases.

David Laurance
345 E. 57th St.
New York, NY 10022
(212) 752-1152
David Laurance's work is distinguished by its sophisticated, harmonious and functional qualities. His projects frequently include renovation and restoration.
Fee: Hourly fees range from $75 to $150; 25 percent markup.

Leah Lenney Interiors, Ltd.
1019 Esplanade
Pelham Manor, NY 10803
(914) 738-5302
Leah Lenney works in all styles but prefers old things, whether magnificent period furniture or "just the friendly accumulations families seem to acquire over time."
Fee: A per-room design fee plus 25 percent markup on purchases and labor.

Renee Leonard
200 E. 62nd St.
New York, NY 10021
(212) 888-7976
Renee Leonard turns her clients' "often unformed ideas into a cohesive theme that will enhance their living spaces." She loves the "sophisticated eclectic surroundings of the city" as well as country interiors. ASID.
Fee: Based on job; net cost plus 30 percent.

Robert K. Lewis Associates, Inc.
300 E. 59th St.
New York, NY 10022
(212) 755-1557
Robert K. Lewis does not market one particular style. He likes working with the best things of each category and expects the end result to be timeless. "I like to enter a project at the interior architectural design and space-planning phase," he says. ASID.
Fee: Based on project.

Barbara Littman Interior Design
480 Harrison Ave.
Highland Park, NJ 08904
(201) 572-2150
Ms. Littman creates contemporary interiors "that allow the client freedom to change the mood or update simply by changing a pillow or adding a vase." She specializes in condominium and town house designs. ASID.
Fee: Design fee plus 30 percent commission on furniture; hourly consultation fee, $100.

Stephen Mallory Associates, Inc.
170 E. 61st St.
New York, NY 10021
(212) 826-6350
This is a full-service firm involved in residential and commercial design. Its projects incorporate custom cabinetry and lighting. Modern upholstered furniture is used with accessories of diverse styles.
Fee: Retail markup; design fee; 25 percent commission on construction costs.

Marshall-Schule Associates, Inc.
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
The firm's work is distinguished by an elegant English look. "We are very knowledgeable and experienced in antique furniture," say Ned Marshall and Harry Schule. They design carpeting, wallpaper and fabric.
Fee: Design fee plus percentage on purchases.

McMillen Inc.
155 E. 56th St.
New York, NY 10022
(212) 753-5600
After 60 years the firm is one of the grandes dames of decorating. It is a full-service organization equipped to handle large and small projects, contemporary or traditional.
Fee: Retail markup.

Robert Metzger Interiors, Inc.
210 E. 58th St.
New York, NY 10022
(212) 371-9800
"Drama! That's what interests me! I'm not afraid to make a statement and neither are my clients," says Robert Metzger, ASID, whose design style is "current but not trendy."
Fee: Design fee plus retainer; 25 percent on general contracting; retail markup.

John Robert Moore, II Interior Design
136 E. 82nd St.
New York, NY 10028
(212) 249-9370
"My design philosophy includes the use of fresh, wonderful colors combined with antiques, old fabrics, rugs and beautiful chintzes," says John Robert Moore.
Fee: Based on size of job.

J. Allen Murphy & Associates, Inc.
575 Park Ave.
New York, NY 10021
(212) 838-4900
Box 258
Muttontown, NY 11732
(516) 922-4007
"We like to work for people with open minds who are receptive to suggestions," J. Allen Murphy says. The designers work with antiques and modern pieces.
Fee: $3,000 to $50,000 depending on the job.

Barbara Ostrom Associates, Inc.
28 Hopper Farm Rd.
Upper Saddle River, NJ 07458
(201) 327-7078
Barbara Ostrom says "My work does not have any particular style. I become a chameleon with each client, interpreting what they dream their house should be." ASID.
Fee: $100 per hour; for most jobs, flat design fee plus markup on purchases.

Tom O'Toole
145 E. 92nd St.
New York, NY 10128
(212) 348-0639
Tom O'Toole works in a variety of styles including contemporary and English country. He does interior architecture requiring structural changes. ASID.
Fee: Net plus 30 percent.

Patino/Wolf Associates Inc.
400 E. 52nd St.
New York, NY 10022
(212) 355-6581
Patino/Wolf offers total-space planning and renovations. The firm specializes in contemporary design interspersed with antiques.
Fee: Upon request.

GUIDE TO DESIGNERS

Florence Perchuk & Associates
313 W. 37th St.
New York, NY 10018
(212) 239-8210
The firm specializes in kitchen and bath design. After 20 years in the business they are designing all over the country, and are involved in projects for manufacturers. ASID.
Fee: Ranges from $500 to $1,500 or percentage of overall cost.

Richard D. Plouffe Inc.
1365 York Ave., #21C
New York, NY 10021
(212) 505-5494
Richard Plouffe likes to mix antiques with contemporary pieces. He favors neoclassical, Art Deco, Louis XVI and Oriental motifs set against light architectural backgrounds.
Fee: Design fee plus 30 percent on merchandise or hourly retainer against retail.

Penne Poole Interior Design, Inc.
5141 MacArthur Blvd., N.W.
Washington, DC 20016
(202) 362-4604
Penne Poole says her work is "characterized by an eye for detail, flow and color with the ability to carry a theme to the 'nth' degree, whether with a client's furnishings or new ones." Remodeling work is her forte.
Fee: Available upon request.

Josef Pricci, Ltd.
257 E. 72nd St., #7
New York, NY 10021
(212) 744-4962
Mr. Pricci's interiors are steeped in the English style. He features antique painted furniture and fine accessories.
Fee: Retail markup.

Warren Roberge & Co.
45 Pelham St.
Newport, RI 02840
(401) 846-8296
Warren Roberge offers a wide range of services including complete space planning. He specializes in residential interiors "with a relaxed sophisticated ease."
Fee: Retail markup.

Judith Ross and Eugene Lawrence
Trade Winds Inc.
141 Newbury St.
Boston, MA 02116
(617) 267-5044
"Softness in the lines of upholstery, handcrafted quality in textures and an unrestricted use of 'fancy finish' in paint" characterize the style of these designers.
Fee: Available upon request.

Michael de Santis, Inc.
1110 Second Ave.
New York, NY 10022
(212) 753-8871
Calling his decorating style "eclectic," Michael de Santis enjoys the challenge of each new job, especially when working with a client who knows what he or she wants. He incorporates fine antiques as well as existing furniture.
Fee: Per-room design fee plus commission.

Scruggs-Myers & Associates
25 W. 15th St.
New York, NY 10011
(212) 255-2066
Allen Scruggs and Douglas Myers employ a variety of styles. The firm often does complete space planning.
Fee: A design fee plus retail markup on products and 25 percent markup on labor.

Shattuck & Blair
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
Larry Shattuck and Debby Blair show flair in their choice of colors, furniture placement and lighting. They enjoy whimsical treatments.
Fee: Cost plus 30 percent.

Southport Design
201 E. 17th St.
New York, NY 10003 (or)
PO Box 64
Southport, CT 06490
(203) 259-7000
"Elegance without pretension" is what Janet Ackerly and Molly Sweeney strive for in homes that are "a true reflection of the owners' tastes." Their classic style complements urban and rural environments.
Fee: Retail markup.

Joan Spiro Interiors
PO Box 1170, OVS
Great Neck, NY 11023
(516) 829-9087 or (516) 487-8482
Joan Spiro works in a variety of styles. However, she says, "I always try to represent a livable setting in perfect taste." ASID.
Fee: $500 for color layout and floor plan plus 25 percent markup.

Stanton Interiors, Inc.
227 E. 57th St.
New York, NY 10022
(212) 758-0622
8 Jobs Lane
Southampton, NY 11968
(516) 283-0655
Using antiques and comfortable upholstered furniture, designer Clifford Stanton has a traditional style that is casual and elegant. His favorite fabric is cotton with lots of color.
Fee: First visit, $200; design and consultation fees are creditable after minimum retail; otherwise flat fee plus percentage.

Carl Steele Associates, Inc.
1606 Pine St.
Philadelphia, PA 19103
(215) 546-5530
Most of Carl Steele's designs are contemporary with a few antiques mixed in. The firm also does detailed traditional designs. It maintains an inventory of contemporary paintings and prints, and does art consulting. ASID.
Fee: Retail markup with a fixed minimum.

Katherine Stephens Associates Inc.
Represented by Decorator Previews
PO Box 1482
Murray Hill Station
New York, NY 10156
(212) 777-2966
Katherine Stephens uses antique wood pieces with contemporary upholstered furniture and state-of-the-art lighting and media equipment.
Fee: Varies with job.

Trade Winds Inc.
141 Newbury St.
Boston, MA 02116
(617) 267-5044
"Softness in the lines of upholstery, handcrafted quality in textures and an unrestricted use of 'fancy finish' in paint" characterize the style of these designers.
Fee: Available upon request.

Two By Two Interior Design, Ltd.
348 N. Main St.
Andover, MA 01810
(617) 470-3131
"We are a small, personal and professional firm with expertise in the technical and aesthetic aspects," Carole Kaplan says. She works in a variety of styles. ASID.
Fee: Retail markup; fee for additions or construction remodeling.

Lisa Vandenburgh Ltd.
410 Boylston St.
Boston, MA 02116
(617) 247-1596
Lisa Vandenburgh combines customized upholstered furniture with antiques and modern artwork. Most of her work has been large homes and corporate apartments.
Fee: $1,500 retainer; retail markup.

Carleton Varney Design Group
Dorothy Draper & Co., Inc.
60 E. 56th St.
New York, NY 10022
(212) 758-2810
Although the firm is best known for its work in the hotel industry, Mr. Varney has a fine reputation for residential work. His designs include brilliant color and flamboyant prints.
Fee: Design fee plus 33 percent on purchases.

Kenneth Brian Walker & Associates
2 W. 67th St.
New York, NY 10023
(212) 580-0258
Although Walker & Associates is known for a contemporary look, they are also adept at traditional approaches. Mr. Walker, an architect, designs remodelings and additions.
Fee: Retail markup plus 35 percent markup on net construction costs.

Walz Design Inc.
141 Fifth Ave.
New York, NY 10010
(212) 477-2211
Kevin Walz's work is known for its innovative use of space and unusual juxtaposition of materials and details. All aspects of a design are carefully detailed. Mr. Walz designs furniture, cabinetry and lighting.
Fee: Based on a percentage of total cost.

Bennett and Judie Weinstock
Interiors, Inc.
2026 Delancey Pl.
Philadelphia, PA 19103
(215) 735-2026
Bennett and Judie Weinstock say, "The style we enjoy the most is old-world European, which we adapt to the American exuberance in color and modern lifestyles." They consider it a challenge to update clients' furnishings.
Fee: Available upon request.

Scott Wilson Incorporated
1075 First Ave.
New York, NY 10022
(212) 758-5749
Scott Wilson combines contemporary design with traditional pieces to create a classical style. He believes that "the completed interior should reflect the client." ASID.
Fee: Available upon request.

Elizabeth Winchester Interior Design
400 E. 55th St.
New York, NY 10022
(212) 753-6616
Elizabeth Winchester prefers neutral backgrounds and colorful accessories, and believes in good quality contemporary furniture with a sprinkling of antiques. She is experienced at mixing existing furnishings with new and reconstructing entire interiors.
Fee: $125 per hour or $800 per day; all furniture at net plus 25 percent; fabrics and wallpaper, retail markup.

Xanadu Design Ltd.
166 E. 66th St.
New York, NY 10021
(212) 772-7474
Xanadu, which does commercial and residential work, has offices in New York and the British Virgin Islands. Their familiarity with shipping, customs and local laws "provides clients with service beyond the ordering and installation of furniture."
Fee: Principals, $85 per hour; associates, $55.

Zajac & Callahan Inc.
95 Horatio St.
New York, NY 10014
(212) 741-1291
Zajac & Callahan's decorating style is "updated traditional" incorporating antiques, comfortable upholstery and inventive details. They design new architecture.
Fee: Based on extent of work; retail markup.

SOUTH

Rosemari Agostini
6938 Shook
Dallas, TX 75214
(214) 328-0870
"One of the most important considerations is to help a client create her own look," Ms. Agostini says. She believes that "if you encourage people to collect things they love and put them together they work."
Fee: Varies according to job.

Jeri Blair Interiors
One Philadelphia Alley
Charleston, SC 29401
(803) 722-8349
"I enjoy using antiques," says Jeri Blair. Her favorite projects involve assimilating existing furnishings into new schemes. She is also experienced in total-space planning.
Fee: According to project.

Nancy Braithwaite Interiors, Inc.
437 Valley Rd. N.W.
Atlanta, GA 30305
(404) 231-9894
Working in contemporary or traditional styles, Ms. Braithwaite provides an uncluttered background for art, antiques and quality furnishings. Projects range from house renovations to furnishing one room at a time.
Fee: Hourly consultation fee; percentage markup on purchases and services.

Bremermann Designs
PO Box 15342
New Orleans, LA 70175
(504) 524-0314
Gerrie Bremermann and Penny Saer "create beautiful environments by mixing antiques with contemporary furnishings." Furnishing to suit the client's lifestyle is their first concern.
Fee: By commission or $65 per hour.

Tere Bresin Interior Design
823 E. Morningside Dr. N.E.
Atlanta, GA 30324
(404) 872-3086
Working in Atlanta allows Ms. Bresin "the opportunity to combine traditional elements with clean, uncluttered contemporary lines to create timeless interiors which reflect my clients' tastes." Lighting is her forte.
Fee: Fee plus percentage markup.

Dan Carithers
2499 Montview Dr. N.W.
Atlanta, GA 30305
(404) 355-8661
Dan Carithers describes his design philosophy as "meeting different tastes and styles that clients feel comfortable with." He works with clients' possessions as well as new acquisitions.
Fee: Hourly rate; percentage markup.

Collum/Jackson/Chrestia, Ltd.
7219 Perrier St.
New Orleans, LA 70188
(504) 866-6677
340 W. 57th St.
New York, NY 10019
(212) 757-9780
The firm's staff of licensed interior designers, architects, landscape architects and space planners offers a complete design package. Styles range from high tech to eclectic and period. ASID.
Fee: Cost plus varies with job; contracts negotiated on an individual basis.

Virginia Courtenay Interiors, Inc.
700 E. Atlantic Ave.
Delray Beach, FL 33444
(305) 276-5403
This firm specializes in creating a "home away from home" for clients whose main home is in another part of the country. Its shop features antiques and one-of-a-kind items. ASID.
Fee: Retail markup.

Michael Dale Interiors Corp.
2503 South Blvd.
Houston, TX 77098
(713) 529-7102
Traditional or contemporary, each interior evinces attention to detail—whether in the space planning, architectural detailing or the choice of furniture and fabrics.
Fee: Design fee plus 40 percent markup.

East Interiors
128 Pinehills Dr.
Hattiesburg, MI 39401
(601) 268-1994
"In the South," says Hilda East, "traditional and eclectic are the most requested styles . . . with contemporary gaining." Her main concern is that her clients have "a comfortable and functional home or office." ASID, IBD.
Fee: $50 per hour; rebate of hourly fee against retail sales of furnishings.

Stephen Farish Interior Design
4014 Overbrook Lane
Houston, TX 77027
(713) 877-8760
"Each client is multifaceted in character and her environment should reflect this," Stephen Farish says. His favorite projects involve a combination of styles pleasing to the client.
Fee: Hourly fee; markup on wholesale prices.

Billy W. Francis Associates, Inc.
1707 W. Gray
Houston, TX 77019
(713) 520-6100
"My style ranges from sleek to soft contemporary with an accent of 18th-century furniture," Billy Francis explains.
Fee: Manufacturer's selling price or invoiced

GUIDE TO DESIGNERS

manufacturer's cost plus a percentage; hourly fee of $55 to $85 for architectural services.

Gerdts & Gerdts Designers, Inc.
851 E. Palmetto Park Rd.
Boca Raton, FL 33432
(305) 391-6645
The firm tries to achieve a versatility of design to complement each client's lifestyle. "We pride ourselves on function-oriented space planning." ASID.
Fee: A design/implementation fee of $3,000 or more plus 25 to 40 percent on purchases.

Ann Greely Interiors, Inc.
Box 636
104 E. Main St.
Midway, KY 40347
(606) 846-4451
Ann Greely Interiors works in any style. Interiors are often eclectic with an interesting mix of fabrics and antiques.
Fee: Hourly rate of $75; percentage markup.

Holden & Dupuy Interior Design
1101 First St.
New Orleans, LA 70130
(504) 524-6327
Holden & Dupuy's interiors are always stylish, refined and individualized. "We employ unusual touches," says Ann Dupuy. The firm is known for use of everyday materials in innovative ways, glazing and trompe l'oeil.
Fee: Upon request.

Holley & Kuhl
3350 McCue Rd., Suite 303
Houston, TX 77056
(713) 840-1900
"Style is most often determined by the client, the architecture and the location of the project," says Richard Holley, ASID.
Fee: Available upon request. No charge for first appointment.

Beverly Jacomini Interior Design, Inc.
1701 Brun, Suite 101
Houston, TX 77019
(713) 524-8224
Beverly Jacomini's design schemes range from English and French traditional to American country. She uses period antiques combined with updated traditional and classic contemporary pieces.
Fee: Rates vary depending on job.

Carol Leverett Antiques & Interiors
2813 Ferndale Pl.
Houston, TX 77098
(713) 520-0371
"Rooms that are designed well are lasting and don't scream 'a decorator has been here.' " Carol Leverett says. She especially enjoys designing rooms that are "filled with personality—color, pattern, possessions."
Fee: Design fee plus retail markup.

McLure-Fuller Antiques and Interiors
2087 Piedmont Rd. N.E.
Atlanta, GA 30324
(404) 872-3991
Elaine McLure and Jim Fuller work in an elegant Continental style. "Italian things have such character," says Ms. McLure. "They have formal lines but blend well with the country look, which we also love doing."
Fee: Retail markup; flat fee for big jobs.

Cindi Mufson Design Studio
4117 S. Ocean Blvd.
Highland Beach, FL 33431
(305) 278-6469
Cindi Mufson enjoys "the challenge of creating a customized and individual interior." Interior architecture, space planning, custom furniture design, and concern for function and comfort are essential components of her work.
Fee: $200 per hour, $50 for associate; 15 percent coordination and specification.

Michael P. Myers Interior Design
1140 Royal St.
New Orleans, LA 70116
(504) 581-3618
Michael P. Myers enjoys working with fine antiques and reproductions. However, he says, "My style is whatever is suitable for the clients and their environs. It should hold up with time and never look dated."
Fee: Retail markup.

Perry & Plummer Interior Design
Graystone, Garden Entrance
212 Dock St.
Wilmington, NC 28401
(919) 762-3101
"We don't specialize or set limitations," says D. Gordon Plummer. "Our staff is capable and flexible enough to tackle any situation, from strict traditional to high tech." ASID, IBD.
Fee: Principals, $75 per hour.

R. & R. Robinson Inc.
1290 Third St. S.
Naples, FL 33940
(813) 262-7151
Rosemary Robinson is known for her keen color sense. She likes clients "who are looking for an innovative colorful interior using a mix that includes antiques." ASID, AID.
Fee: Retail markup; consultation fee.

Darrell Schmitt Design Associates, Inc.
1935 Sophie Wright Pl.
New Orleans, LA 70130
(504) 581-5846
"We work very closely with each client to evolve a total environment that expresses the client's individuality," Darrell Schmitt says. The firm likes to mix old with new to create a familiar but fresh background. ASID.
Fee: $80 per hour; 33 percent markup.

MIDWEST

MJ Dvorak Design Interiors, Ltd.
53 N. Cowley Rd.
Riverside, IL 60546
(312) 442-9753
Specialties include modifying existing structures, planning additions and remodeling bathrooms and kitchens. M. J. Kamin enjoys working with houses that have architectural character. She believes that "appropriate design must look and feel right." ASID.
Fee: $65 per hour plus markup.

Bruce Gregga Interiors, Inc.
1203 N. State Parkway
Chicago, IL 60610
(312) 787-0017
Mr. Gregga works in all styles but is best known for his use of fine antiques and period furniture to create interiors that are timeless, livable and elegant. His design firm does residential and commercial work. ASID.
Fee: Retail markup.

Interior Design Studio
The Higbee Company
100 Public Sq.
Cleveland, OH 44113
(216) 579-3230
Norma Goulder Savin loves working with antiques and interesting client-owned furniture. "I enjoy developing the interplay of color with color and pattern with pattern," she says.
Fee: Retail markup.

Sandra Johnstone Design Associates Inc.
500 E. Lincoln
Birmingham, MI 48009
(313) 645-1670
Sandra Johnstone works in contemporary and American country styles. It is important to Ms. Johnstone to create an environment that satisfies the client's lifestyle and projects the client's personality. ASID.
Fee: $1,000 retainer applicable to retail purchases; consultation, $50 per hour.

Ron W. Sorenson Interior Design, Inc.
807 Kenwood Parkway
Minneapolis, MN 55403
(612) 374-1262
Ron Sorenson describes himself as "a contemporary designer who believes in a strong designer/client relationship." His strength lies in accenting architectural features. ASID.
Fee: $85 per hour plus 30 percent markup.

WEST

Gun Agell Interiors
PO Box W3
0148 Placer Lane
Aspen, CO 81612
(303) 925-3057

"Our decorating style is very varied," Gun Agell says. The firm is experienced in complete remodelings and in creating new themes

around existing furnishings. Gun Agell has a large inventory of antiques and accessories.
Fee: $5,000 design fee plus retail markup and 25 percent markup on labor.

Kalef Alaton et Cie
882 N. Doheny Dr.
Los Angeles, CA 90069
(213) 551-2630
This complete design team includes architectural draftsmen, directors and furniture designers. The entire staff is involved at each stage of the project, with Mr. Alaton designing each project and specifying the furniture.
Fee: Initial fee; 35 percent markup.

Val Arnold and Associates
8961 Sunset Blvd., Penthouse Suite
Los Angeles, CA 90069
(213) 276-2215
Val Arnold specializes in "non-look" decorating that is suited to each client's needs and lifestyle. Projects range from "subliminal minimalism to eclectic clutter."
Fee: Based on project.

Tina Beebe
1640 19th St.
Santa Monica, CA 90404
(213) 453-3862
"We do interior and exterior color consulting for commercial, institutional and large residential projects," says Tina Beebe. "Color" includes materials such as wood, stone, tile, fabric and metal as well as painted surfaces.
Fee: $95 per hour; minimum of $2,000.

Brown-Buckley, Inc.
9036 Vista Grande
Los Angeles, CA 90069
(213) 274-7652
Brown-Buckley is especially adept at designing fine traditional interiors with antiques. The firm also does modern interiors. ASID.
Fee: Markup on services and furnishings.

Christine Brun & Associates
3604 Fourth Ave., Suite 2
San Diego, CA 92103
(619) 298-6041
Christine Brun's residential work is often influenced by the firm's commercial projects. This results in unusual combinations of materials. Ms. Brun, who uses artwork and antique accents, has an interest in international folk art. ASID.
Fee: Flat fee or hourly rate of $75; 35 percent markup plus freight and delivery charges.

Steve Chase Associates
69-846 Highway 111
Rancho Mirage, CA 92270
(619) 324-4602
"Though our firm is primarily associated with contemporary or modern interiors, we have also done considerable design work that would be more aptly labeled country, traditional or Mediterranean," Steve Chase says.
Fee: Design fees range from $15,000 to $50,000; furnishings are sold at cost plus 35 percent and shipping charges.

John Cottrell Company
9220 Sunset Blvd., Suite 320
Los Angeles, CA 90069
(213) 653-5511
John Cottrell has a flair for the clean, light country look. He prefers working in conjunction with the architect. He says, "I like to use as much as possible of a client's existing pieces and personal effects."
Fee: A percentage of net purchases.

The Design Corps
501 N. Alfred St.
Los Angeles, CA 90048
(213) 651-1422 or (213) 653-9981
Blending architecture, furnishings and contemporary art is Leslie Harris's specialty. Her style depends on the client's wishes, interior architecture and budget.
Fee: Design fee or $75 per hour (minimum of $1,500); net plus 33⅓ percent.

DeVault Designs
1028 S. Crescent Heights
Los Angeles, CA 90035
(213) 939-3331
Doug DeVault's designs blend clean, functional lines with existing designs. He enjoys mixing styles that "lean toward the pure and simple, but include touches of classic and whimsy." He designs most of the furniture he uses.
Fee: $50 to $75 per hour.

Dorrit Egli Interior Design
1059 Leavenworth, #2
San Francisco, CA 94109
(415) 621-3013 or (415) 621-6007
"Colors and the combination of fabrics are my biggest strengths," says European-trained Dorrit Egli. She likes "very good antiques combined with contemporary furniture."
Fee: Retail markup; $100 to $150 per hour.

E.H. Inc.
27400 Pacific Coast Highway
Malibu, CA 90265
(213) 457-4428
For each assignment, Eszter Haraszty prefers to design everything from tiles to fabrics to furniture. Her work is characterized by bright, sunny colors, all influenced by nature.
Fee: Depends on job.

Andrea Fairbrother, NHFL
938 W. Riviera Dr.
Santa Ana, CA 92706
(714) 836-1240
Ms. Fairbrother tailors her style to each client. "Whether I'm working on a formal setting or something casual and comfortable, I try not to leave a heavy stamp of myself on the job."
Fee: Major jobs on set fee; consultation, $50 per hour.

Beverly Feldman
Functional Interior Design
9825 Carroll Canyon Rd.
San Diego, CA 92131
(619) 695-9021
"My goal is to create a space that makes sense for its purpose and that visually and physically feels good," Beverly Feldman says. She specializes in clean, uncluttered design.
Fee: $65 per hour design fee; $350 per day for visiting local showrooms; 35 percent markup.

Ann Grose Interiors
3303 E. 10th Ave.
Denver, CO 80206
(303) 321-4967
In her residential and commercial work Ann Grose emphasizes meeting her client's needs and creating a well-designed space.
Fee: Retainer; $35 per hour; 20 percent markup.

Harned Associates, Inc.
2760 Sacramento St.
San Francisco, CA 94115
(415) 921-3599
Roger Harned and Alex Riley do residential interior design and architecture. Their style is contemporary, with an emphasis on art.
Fee: Varies; retail markup.

Hartley House Interiors, Ltd.
290 S. Franklin
Denver, CO 80209
(303) 777-0540
Designers Bill Jackson, Russ LaRock and James Hartley, ASID, create suitable, practical interiors: "Whether casual or formal, contemporary or traditional designs, we emphasize quality and comfort over a 'look'."
Fee: Retainer against which are assessed hours at rate of $50 per hour; daily rate of $500; percentage markup based on size of job.

Hendrix/Allardyce
A Design Corporation
335 N. La Cienega Blvd.
Los Angeles, CA 90048
(213) 654-2222
The custom environments of Illya Hendrix and Thomas Allardyce range from architectural remodelings to new custom houses, from apartments to estates. They are known for their original lighting and their ability to incorporate audiovisual systems. ISID.
Fee: Variable; goods at cost plus 35 percent.

Claus Heppner & Associates
1600 Logan St.
Denver, CO 80203
(303) 832-3661
2424 E. Walnut St.
Pasadena, CA 91107
(818) 449-6694
The firm pays careful attention to details and incorporates antiques and the client's special possessions into new environments. Their aim: "to make the new surroundings an extension of the resident's own self." ASID.
Fee: Upon request.

GUIDE TO DESIGNERS

Patricia Jasper Design Associates
1414 Cottontail Lane
La Jolla, CA 92037
(619) 454-3424
Patricia Jasper works with contemporary as well as traditional residences, although the firm specializes in classical traditional design. All phases of interior space planning and design are available. ASID.
Fee: Consultation, $80 per hour; retail markup.

J. Jeffery Hill Design
1402 Third Ave. W.
Seattle, WA 98119
(206) 281-1101
Mr. Hill incorporates the best of contemporary and traditional styles. He uses new furnishings, antiques and special possessions.
Fee: Flat fee or hourly rate; markup on merchandise.

Suzie King Interior Design
2171-F India St.
San Diego, CA 92101
(619) 233-5503
Suzie King likes to use simple forms to focus attention on architectural features. "This, combined with color, texture and a variety of furniture styles, provides a feeling of casual sophistication and style," she says.
Fee: Bid price or hourly design fee; consultation, $75 per hour.

Phyllis Lapham Interior Design
Porque Lane
PO Box 721
Pebble Beach, CA 93953
(408) 624-5184
Ms. Lapham is experienced in period and modern decorating. Her predilection is for combining antique European furniture with Oriental objects. She designs furniture, porcelains and interior architecture.
Fee: Retail markup and an hourly fee of $50 for on-site supervision of work.

Franz G. Lewis, ASID
Mutschler
1882 136th Pl. N.E.
Bellevue, WA 98005
(206) 643-4440
Franz Lewis provides complete design, construction and product supply services. His interiors are noted for quality and elegance.
Fee: $75 per hour.

Jeff Peck Designs
609 Summit Ave. E.
Seattle, WA 98102
(206) 323-3363
"I design each interior with a classic style, whether contemporary, period or restoration," says Jeff Peck, ASID. "All interiors reflect an appreciation for natural materials."
Fee: $50 per hour plus markup.

Allyson Rowen Interiors
2901 Fourth St., #211
Santa Monica, CA 90405
(213) 396-8875
Ms. Rowen is flexible with her design style, which ranges from contemporary to eclectic. She likes "a slight mix of periods and/or details," incorporating the old and the new.
Fee: Based on budget or $50 per hour.

Servais Design & Construction
1150 Westview Dr.
Berkeley, CA 94705
(415) 548-8453
"My favorite houses are rough and simple, yet elegant—open and light, yet intimate," says Gillian Servais. To achieve efficient residential spaces, especially kitchens and baths, she combines clean lines with materials that add depth and texture.
Fee: $50 per hour; net plus 25 percent.

Marsha Sewell and Associates
4250 Morena Blvd.
San Diego, CA 92117
(619) 270-8422
The firm's residential projects range from interior architecture to remodelings to furnishings. They work in many styles. "Generally my projects are high-end," Marsha Sewell says, "although I like to work with young couples on a budget." ASID.
Fee: Hourly fee varies with project.

Sally Sirkin/Interior Design
8727 Melrose Ave.
Los Angeles, CA 90069
(213) 659-4910
Ms. Sirkin relies mostly on contemporary furnishings and fabrics, with classic accents. Emphasis is on total-space planning and integrating interior decor with architecture.
Fee: Varying hourly rate; markup on wholesale price of furnishings.

Phyllis Rowen Sugarman, ISID
1569 Lindacrest Dr.
Beverly Hills, CA 90210
(213) 276-2317
Ms. Sugarman does total-space planning for existing spaces, or works from architectural plans, assimilating existing furnishings, antique or contemporary, into new schemes.
Fee: According to job or $100 per hour; cost plus 35 percent on furnishings.

Sheldon Tager Associates
11772 Sorrento Valley Rd., #101
San Diego, CA 92121
(619) 481-7790
Most of Sheldon Tager's designs emphasize clean architectural lines and an eclectic mix of styles. "I tend to be practical and don't believe in the 'throw everything out and start from scratch' philosophy," he says.
Fee: Design fee and 30 percent commission on purchases.

Vogue Interior Design
300 Kansas St.
San Francisco, CA 94103
(415) 626-8100
Dennis Slade marries pieces and ideas that his client supplies with new concepts and furnishings. "I guide clients towards quality, longevity of style, and most of all, pieces and decor they identify with," he says.
Fee: Discount on furnishings through Vogue designer showroom; fee on large projects.

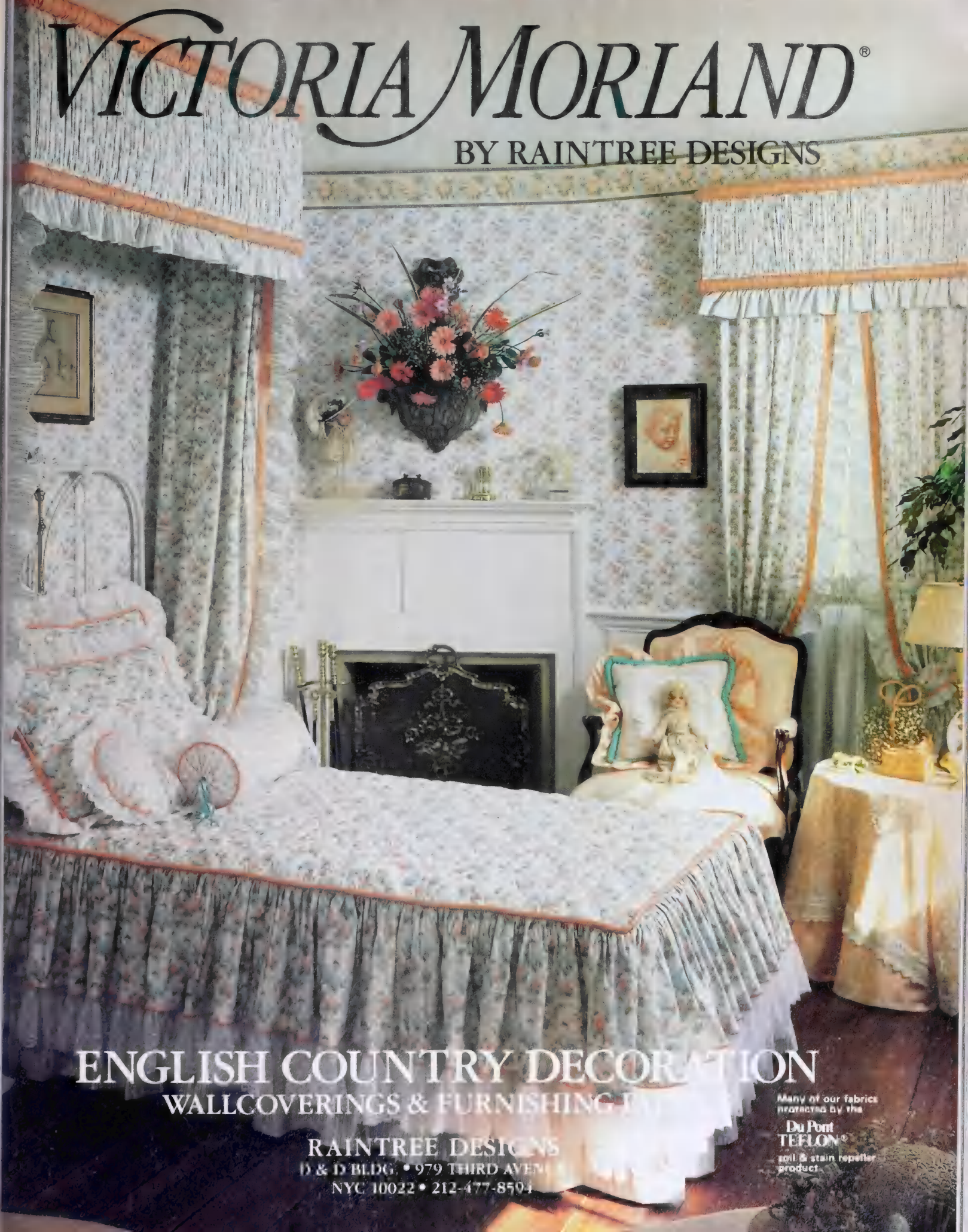
Waldo's Designs
620 N. Almont Dr.
Los Angeles, CA 90069
(213) 278-1803
Waldo Fernandez uses generously proportioned, over-sized furniture. "I prefer to design the pieces I use. I do, however, use antiques for accent," he says.
Fee: $1,000 daily or 33 percent above net.

David Reed Weatherford
Antiques and Interiors
133 14th Ave. E.
Seattle, WA 98112
(206) 329-6533
David Weatherford, ASID, features French or English antiques in his interiors along with custom seating, occasional pieces made by local artists and quality reproductions.
Fee: Design fee and retail markup.

Carol Wharton & Associates, Inc.
221 Avenida del Norte
Redondo Beach, CA 90277
(213) 540-5058
Carol Wharton, ISID, is known for a beautiful, warm country look. She integrates existing pieces into a new design to maintain and accentuate each client's individuality.
Fee: Varies with job.

Ron Wilson, Designer
1235 Tower Rd.
Beverly Hills, CA 90210
(213) 276-0666
Ron Wilson refers to his designs as "casually elegant." He has designed projects that range from private residences to airplanes and yachts, using traditional and contemporary furniture.
Fee: Based on project; one-third markup.

Chuck Winslow & Associates, Inc.
PO Box 410927
San Francisco, CA 94141-0927
(415) 431-5600
Mr. Winslow works in a variety of styles to create rooms that are "comfortable and pretty." He has a special love for contemporary art.
Fee: Project fee; net on merchandise.■

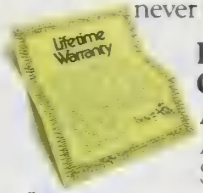

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STAR ATTRACTIONS



COURTESY OF METROPOLITAN MUSEUM OF ART

October presents the most heavenly quandary: which stellar museum show to take in first. If you miss one, not to worry—all have catalogs of art-book caliber. • Heading up this season's eye-openers is **"In Pursuit of Beauty: Americans and the Aesthetic Movement,"** Oct. 23 to Jan. 11 at the Metropolitan Museum of Art, NYC. This brilliant but fleeting (1875–1885) period is the underpublicized precursor of the Arts and Crafts movement and Art Nouveau. And in it everyone from Louis Comfort Tiffany to Louis Sullivan discovered the effects of surface decoration. A state-of-the-art catalog is $60, Rizzoli. ▪ Beyond Deco, beyond Moderne is **"The Machine Age in America 1918–1941,"** a sweeping exhibit celebrating the industrial image in American art; at The Brooklyn Museum, Oct. 17 to Feb. 16. Look for the late Raymond Loewy's space-age pencil sharpener, paintings of Pittsburgh, even the Cubic coffee set *(right)*. The accompanying book is $37.50, Harry N. Abrams. • That sunlight-filled Edwardian era captured in **John Singer Sargent's** portraits and landscapes is the drawing card at the Whitney Museum of American Art, NYC, Oct. 9 to Jan.4; the retrospective then travels to Chicago in February. Look for the glorious book, *John Singer Sargent*, $35, Harry N. Abrams. ▪ **"Young America: A Folk Art History"** shows how we lived, fought, played and married. *The* folk art exhibit of the season, it's organized by the Museum of American Folk Art and is on view Sept. 30 to Nov. 15 at the IBM Gallery of Science and Art, NYC; the stunning book is $26, Hudson Hills Press. ▪ **"Craft Today: Poetry of the Physical"** couldn't be a more appropriate title for the American Craft Museum's tour-de-force show, Oct. 26 to March 22, which celebrates the museum's move to Kevin Roche-designed skyscraper quarters at 40 W. 53rd St. The inaugural-show catalog is $30, Weidenfeld & Nicolson. • In brief: The Museum of Modern Art's new mail-order catalog includes handsome "Vienna 1900" reproductions available here for the first time; it's $3 from The Museum Store, 11 W. 53rd St., NYC 10019. . . . Atelier International, Ltd. has come out with a new Mackintosh reproduction, his Adirondack-looking chair from Hill House. . . .Don't miss Spiegel's special fall catalog. The focus is Italy, from high-tech lamps and furniture to Memphis-inspired tableware. It's $2; call (800) 345-4500.►



SCHECTER LEE



COURTESY OF WHITNEY MUSEUM OF AMERICAN ART

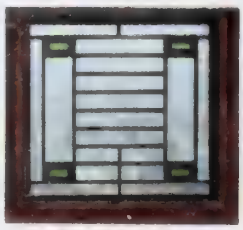


GEORGE ERML

Clockwise from top left: *Ivory-handled Aesthetic movement chocolate pot by Tiffany & Co. at the Metropolitan Museum of Art; Machine Age coffee set by Erik Magnussen at The Brooklyn Museum; Judy McKie's Fox and Lizard Table, at the American Craft Museum; John Singer Sargent's 1886 "Millet's Garden" at the Whitney Museum of American Art.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Schumacher's Frank Lloyd Wright Collection. The prairie genius at home in today's executive suite.



A prairie house art-glass window designed by Wright.

Starting with his pioneering prairie houses in the early years of this century, Frank Lloyd Wright shook up the design establishment of America and of the whole world. Mies van der Rohe, describing the effect of a Wright exhibition in Berlin in 1910, wrote, "The encounter was...to prove of great significance to the European development. The work...presented an architectural world of unexpected force, clarity of language, and disconcerting richness of form."

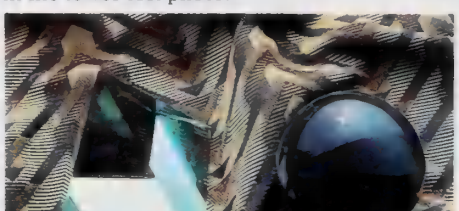
The prairie houses proclaimed not only Wright's architectural genius but also his lifelong involvement in *all* the things that defined a living space. Furniture, lamps, rugs,—even ashtrays. All of these served as grist for his ubiquitous interests and each seemed to offer him rich opportunities for finding unique and original solutions.



The 1955 "*Design 102*," fabric designed by Wright for Schumacher.

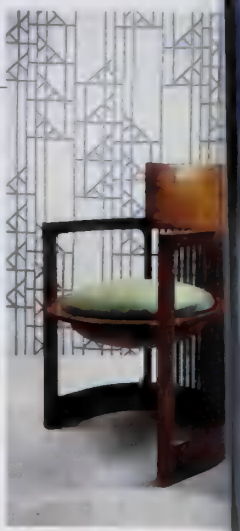
Many of Wright's long-lived design ideas and thoroughly Wrightian solutions can be seen in the up-to-the-minute executive suite shown on the facing page. Located in Chicago's sleek new Olympia Centre, the suite, designed by Richard Robb & Associates (designers Richard Robb and Douglas Nickless), highlights designs from the dramatic Frank Lloyd Wright collection assembled by F. Schumacher & Co. with the curatorial cooperation of the Taliesin Foundation.

Wright's wide-ranging involvement with Schumacher, incidentally, dates to a 1909 order for "goat's hair satin" to be used on furniture in Chicago's historic Robie house. (Robie house was selected by a panel of architects and art historians as one of two outstanding houses built in the United States in this century; the other house, also by Wright, was Falling Water.) Orders for Schumacher fabrics continued through the years; then in the 1950's, Wright himself designed a line of fabrics and wallpapers *for* Schumacher. A fabric from that cooperation continues to be a popular design and can be seen on the upholstered bench cushion in the lower left photo.



Chevron Repp, a woven based on art glass, D.D. Martin house, Buffalo (1904).

Schumacher's current Frank Lloyd Wright collection includes well over a hundred items and employs themes and motifs that span almost all the years of Wright's prodigious career. In the main photo here, the *Imperial Triangle* rug, the dramatic *Imperial Peacock* print on the lounge chairs and the *Imperial Border* on the wall are all based on Wright's designs (1916–1922) for the celebrated Imperial Hotel in Tokyo. The *Geometric* wallpaper and the side chairs' *Liberty Weave* fabric are based on Wright designs for *Liberty* magazine covers (1926–1927); the desk chair upholstery is *Storer House Matelasse* based on Wright's unique concrete "textile" block construction in the famed Hollywood private house (1923); the *Tower Sheer* at the windows is borrowed from a frieze on the unexecuted tower for St. Mark's-in-the-Bouwerie, N.Y. (1929). All in all a compendium of, and an homage to, the genius of Frank Lloyd Wright.



The Wright chair, ca. 1904. Behind it, a cotton print based on art glass, Francis W. Little house (1912–14).

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For a booklet that illustrates the Fr Lloyd Wright collection in more detail, s $3.00 to F. Schumacher & Company, Box F 79 Madison Ave., New York, N.Y. 10016.



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PEOPLE



GEORGE BENNETT

PATTERNS OF COLLECTING

Kelter/Malcé is one of those unorthodox Greenwich Village, NYC, antiques shops that manages to be offbeat *and* chic. You might find a ladder-back chair decorated in postage stamps, '30s *faux* Indian blankets and Shaker furniture with an unusual white finish. Behind it all: Jolie Kelter and Michael Malcé, who are unveiling their "chintz look" at the Fall Antiques Show (Oct. 23 to 26, NYC). Their treasures include *very* collectible chintz quilts, about $1,500; wallpaper boxes, $100 to $600; and Victorian woven rugs, a bargain at $300 to $600.



GEORGE BENNETT

NEWS IN PRINTS

"You can buy the *best* print for a fraction of the cost of a same-period great master oil," says Graham Arader, the booming-voiced owner of eight galleries. Even so, prints are soaring in price. Ten years ago a complete set of Redouté lilies was $15,000; now it can be $137,500. But, points out Mr. Arader, some bargains still exist, including Audubon's animal prints (the deer, above, is $6,500); prints of American Indians by George Catlin ($600 to $4,500); fruit by George Brookshaw ($1,200 to $5,750); and maps and city plans. Mr. Arader will be exhibiting at the San Francisco Fall Antiques Show, Oct. 30 to Nov. 2.



UNCOMMON SCENTS

For years we've been unable to resist Cherchez, Barbara Ohrbach's shop at 862 Lexington Ave., NYC. The lure is her antiques, gifts and good scents. Now she's divulged her olfactory secrets in *The Scented Room* (Clarkson N. Potter, $18). Rather like a cookbook, it has how-tos for drying flowers in silica gel *(left)* plus recipes for her Old English Rose potpourri, lemon furniture sachets and lavender water. Sachets, she writes, "are like leaving little presents all around the house." Which reminds us that for homemade Christmas gifts, her book makes particularly good sense.■

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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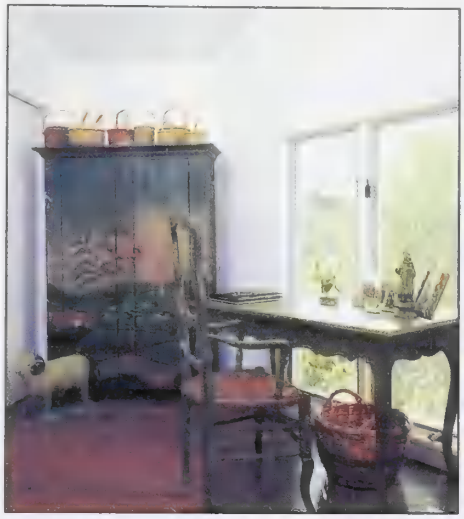
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A LETTER FROM DEE HARDIE

"ALTHOUGH I LOVE TO TRAVEL, MORE AND MORE I FIND I CAN SEE FOREVER, RIGHT FROM THE FRONT LAWN OF THORNHILL FARM"



Writing room at Thornhill Farm

This fall I'm going to become a grandaunt. It's astonishing. Not that my niece Karen is going to have a baby, but that *I* am in a new category. Rather, an old one!

Being a grandmother is a different cup of tea, being a grandmother keeps you young. But graduating into "grandaunthood" sounds to me a little like lavender and old lace.

This age dilemma never disturbed me before. Maybe it's because this October I'm entering a new decade, all round numbers.

I never really know how old I am until I start figuring out the age of our children. That's a timetable that doesn't fool around. But I should have known what was happening. I feel much happier with Cole Porter than I do with hard rock, old friends are often much easier than new, and although I love to travel, more and more I find I can see forever, right from the front lawn of Thornhill Farm.

I've also decided that I don't want my shape to be as round as my age. It's now or never, and so I've started attending classes called Living Thin. Thanks to our leader, Sylvia, I now can face a mirror at *all* angles, and my clothes and I like each other a whole lot better.

It's exercise and eating wisely. And if you *are* what you eat, as Sylvia keeps telling us, in the early morning I'm a half grapefruit, a shredded wheat biscuit, a half cup of skim milk and tea. By dinner I'm fish or fowl surrounded by vegetables. In between meals my best friends, friends I see quite often, are almonds and carrots.

"I am what I am," as that song sings from the musical *La Cage aux Folles*, but I'm also 15 pounds lighter. I actually weigh what I did in my thirties when I thought I was overweight, but it balances out as I feel better now than I did then!

I'm consumed with energy. So much so that I helped build a deck onto our Vermont house. Of course Mark and Bob did all the work, but I was there in attendance.

While the carpenters were digging the holes for the support posts, I was scavenging around picking up old pieces of broken china and glass, thinking I was on an archaeological dig. *They* thought I was a little crazy, but somehow got in the swing of things—handing me small treasures.

Then when I was making lunch, there was a pounding on the back door. There stood Mark proudly holding a tall marble tombstone he had recovered from the depths. Probably stolen long ago from the nearby churchyard, it was perfectly preserved, beautifully engraved, "Cynthia P., wife of Peter Broughton, August 13, 1838, aged 40." Macabre as it may sound, we were all thrilled. We had found a clue to the past, a mystery to be solved. Who was Cynthia? And how sad it was that she had died so young, at least young to me, and I started thinking about age again.

After lunch Mark handed me some small blue labels from the pressure-treated timber we were using for the deck. They read, "Guaranteed for 30 years against structural damage by decay." Just right, I thought. The deck and I have 30 years together with all those future grand whatevers. And I plan to have, in the time of our lives, a very good time!■



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COLLECTING PORCELAIN AND POTTERY ANIMALS IS GAINING POPULARITY AS MORE PEOPLE DELIGHT IN OWNING A CERAMIC ANIMAL KINGDOM

By BETTY and TED RIVERA

During the early 1800s American folk artist Edward Hicks painted many allegories, notably "The Peaceable Kingdom" in which wild and domestic animals live contentedly side by side. If you admire this series of classic paintings or are fond of animals, you'll enjoy collecting old porcelain and pottery animals and forming a unique menagerie of your own.

These ceramic creatures—dogs, cats, lambs, lions, zebras, even water buffalo—were made to serve diversely: some to secrete everything from tea to trinkets; many to be appealingly decorative. All were produced in various eras by many makers, often reflect the interests and designs of the periods of origin, and coexist with various styles of furnishings.

Our own interest in pottery and porcelain animals is an outgrowth of our collecting inkstands and inkwells. Repeatedly we were drawn to porcelain and pottery examples that took the form of animals: a sly fox right out of *Aesop's Fables*, a reclining porcelain horse, a comely pottery bulldog. Hunting for such wells and stands widened our interest in ceramic creatures. We were captivated by a mischievous porcelain monkey beating a drum, a tobacco jar shaped like a bulldog, a majolica squirrel that serves as a pitcher. But the first piece we acquired, about 10 years ago, was a winsome Staffordshire lamb *(above right)*. We paid $45; today it would cost about $160. Soon we were buying many such animals and were well on our way to owning an animal kingdom.



The authors' first acquisition was this Staffordshire lamb with "coleslaw" decoration.

In ancient times, the Chinese furnished the tombs of dignitaries with figures in pottery (opaque clayware) and porcelain (translucent ware) to protect and entertain them during the afterlife. The Chinese were so zealous in guarding the secret of porcelain's ingredients that it was not discovered in Europe until about 1708—at the Meissen works in Saxony, near Dresden. In the 1730s, to fulfill the demands of Augustus the Strong, Elector of Saxony and King of Poland, Meissen sculptor Johann Kändler realistically modeled life-size porcelain animals, reflecting Europe's growing scientific interest in animals, and in particular, Augustus the Strong's acquiring a menagerie. Soon smaller figures were being made in Saxony and in factories throughout the Continent.

During this time the English aristocracy, with typical English devotion to animals, achieved social and economic status by owning, breeding and training horses. Aristocrats clamored for anatomically correct paintings of their favorite horses and dogs by sporting artist George Stubbs. When they also developed a passion for porcelain, English potters quickly complied and began producing ceramic animals to entice these 18th-century tastemakers. Whereas European makers produced animal figures that ranged from salt-glazed stoneware bear jugs and camel teapots to porcelain rams and ewes, the English artisans at Chelsea, in a characteristic spirit of playfulness, made, for example, rabbit-shaped dessert dishes.

Most of these fine 18th-century figures now reside in museums and private collections. Today's collector must look to the 19th century (after 1850) and the early 1900s. The choices are vast, as these ceramic animals were made in huge quantities at porcelain and pottery factories worldwide. Some are no more than quaint, crudely modeled pottery figures; others are desirable copies of fine early porcelain examples from eminent factories—still obtainable for under $200.

At a recent antiques show we spotted a fine 19th-century Delft cow creamer for $140 and a Czechoslovakian version made at the turn of the century for $35. We also noted other pre-1900 figures: a pair of Staffordshire cats for $424, a spaniel-shaped English pottery pitcher for $195 and a rare pair of Staffordshire donkey mantel figures for $750.

Porcelain and pottery animals do brighten a home. Shelves of books interspersed with animal-shaped jars and banks assume added importance; a group of Staffordshire pottery hunting dogs or lambs brings English charm to a country setting; a fanciful band of Capo di Monte porcelain monkeys—musicians with their instruments—is an eclectic inclusion in a formal living room; and an enigmatic Chinese cat or a Japanese Kutani cat of typical rust or ginger tones is an appropriate fireside companion in a room with Japanese prints and other Oriental objects.

In our home, we take pleasure in placing a pretty German porcelain crouching rabbit beside a cut-glass bowl filled with fresh flowers as a centerpiece. We also enjoy delighting a child by pouring milk from our German porcelain cow creamer. Not unexpectedly, as inkwell and inkstand collectors we have an English setter inkwell of storybook appeal on one of our desks.

Recently we were fortunate to acquire a hard-to-find pair of handsome Staffordshire pug dogs and a pair of small Chelsea cats posed sedately on blue pillows. Porcelain and pottery cats are now among the most avidly collected animals, as are Kutani and other Oriental varieties. A Kutani cat we discovered at a shop about eight years ago has more than tripled in price.

Some collectors seek only elephants, zebras or such as the Chinese lion (chosen by

(Continued on page 47)

BETTY RIVERA

AT HOME WITH ANTIQUES

Continued from page 44

Buddha, it is said, to guard his temples), sporting dogs like greyhounds or foxhounds, Royal Dux porcelain animals or Staffordshire "comforters," a cross between a maltese and King Charles spaniel.

The serious collecting of old Staffordshire animals requires expertise and reliance upon a dealer specializing in this field. Reproductions abound, sometimes with blatant staining and crazing to effect age. Last summer at a Connecticut outdoor antiques show, we spotted new Staffordshire figures. The dealer told us a friend in England was making them from old molds and shipping them to the United States fairly priced ($30 to $50, depending on size) as reproductions and not meant to deceive. (Their lack of wear, evenness of glaze and coloring confirmed their newness.) Some modern pieces of this pottery are marked; reproductions made around the turn of the century are rarely marked but are collected with enthusiasm because of their age. After all, a fine old item of Staffordshire with slight damage or repair deserves greater consideration than a figure of lesser age in mint condition.

Before you begin collecting in earnest, try to learn as much as you can about porcelain and pottery. You can become visually acquainted by visiting museums with large labeled exhibits of various types of porcelain and pottery, and by obtaining a book of porcelain and pottery marks. Scores of ceramists used marks, often different ones in different periods. To know these marks helps you identify and judge the age of an item. It also pays to know that ceramics imported to the United States after 1891 bear the name of country of origin and that the words "made in" were added in the early 1900s.

To develop a "feel" for old and new wares, visit antiques shows that have dealers who specialize in porcelain and pottery. Such dealers should be able to advise and guide you in starting a collection.

Ceramic animals can be found at auctions, antiques shops and shows, and estate sales. As you build your collection, add only those animal-shaped figures—steins, match safes, pitchers, mantel ornaments, boxes—that appeal to you aesthetically and that you wish to live with. Don't be surprised if you're beguiled into possessing an animal of unknown porcelain or pottery pedigree with an irresistible, beseeching, comical or even mournful expression. We have been, many times.■

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TRAVEL

SOME VISITORS COME TO DOOR PENINSULA FOR THE UNSPOILED VILLAGES AND TREASURES FROM ITS SCANDINAVIAN PAST. OTHERS SEEK OUT MANY CRAFTS SHOPS AND GALLERIES.

By PAULA J. SILBEY

Between Green Bay and Lake Michigan in northern Wisconsin lies a scenic peninsula untouched by the modern commercialism that often plagues our country's most beautiful vacation spots. Door Peninsula, jutting 70 miles into an inland sea, successfully balances its natural beauty of rugged cliffs, secluded beaches, quiet coves, virgin forests and breathtaking panoramas with quaint shoreline villages.

Often described as "Cape Cod on an inland sea," the peninsula retains its turn-of-the-century character with numerous antiques shops, traditional craftspeople, and historic hotels and inns. Treasured by Midwesterners for over a century, Door Peninsula promises a peaceful interlude for anyone who wants to get away from today's fast-paced world.

Its name comes from the grim *Porte des Morts*, colloquially translated as Death's Door, which French explorers called the dangerous strip of water between the peninsula and the islands off its tip. But Door Peninsula is anything but grim. It is full of life. Its 250 miles of shoreline provide ample beaches and harbors for a plethora of water activities; four state parks and 15 private campgrounds offer over 3,000 campsites, and hotels and motels can accommodate 17,000 visitors a night. Each season offers particular pleasures. Fall is spectacular when trees turn red, orange and yellow—color to rival a New England autumn. During the second weekend in October the Fall Festival in Sister Bay brings together 75 craftspeople who sell their wares among bake sales and art fairs. In winter, sports—cross-country skiing, ice skating, ice fishing—attract a growing number of tourists each year. Summertime cultural programs entertain visitors with classical concerts, jazz performances, a month-long music festival and professional theater.



Behind doors are traces of the folk craft brought to the county by early Scandinavian settlers.

I first became acquainted with Door Peninsula a decade ago while working in Milwaukee. From my first trip there, when I camped in 3,767-acre Peninsula State Park in Fish Creek, I was enchanted by the area's charms. Whether I camped, luxuriated at a fancy resort or slept in an historic inn filled with antiques, Door Peninsula always filled me with a sense of inner peace. Returning frequently, I marveled at its ability to foster tourist attractions while avoiding the glare of neon signs and assembly-line eating establishments. My recent return there after a five-year absence assured me that despite an increase in the number of hotels and even a few small condominium developments, Door Peninsula still retains its charm.

Although its natural beauty and outdoor activities offer great appeal, Door Peninsula's main attraction for me is its high concentration of gifted craftspeople. In addition to the artisans who combine studio and retail space, the area boasts several galleries that feature works by craftspeople from all over America. Many of them work in contemporary styles, particularly the potters. However, for those seeking more traditional crafts, Door Peninsula has plenty to offer. Exquisitely detailed decoys, fine handcrafted furniture, meticulously stitched quilts and antique clock reproductions are among the most notable traditional items found there.

Anyone looking for wood accessories or crafts is bound to find something appealing in Door Peninsula. For example, wood-carver Keith Bridenhagen, whose work can be seen at his studio in Sister Bay by appointment, produces about 30 decoys annually, ranging from plain wood ones ($200) to detailed painted ducks priced at $800. He carves in two distinct styles. Most difficult and demanding are the realistic decoys he carves for competitive shows. Each may take more than 200 hours to complete. The second mode involves stylistic carving using specific woods chosen for their inherent beauty. Rather than work in a clear, tight-grained wood such as white cedar or sugar pine as he does for realistic carvings, Bridenhagen selects black walnut, cherry, butternut, basswood, cedar or locust with flaws. He then incorporates these flaws in the final carving, transforming the wood's imperfection into a sculptural form. Pintails, mallards, merganser, wood duck, widgeons, green- and blue-winged teal and canvasbacks are among his favorite varieties. Bridenhagen also carves pheasants, hawks and shore birds. Phone: (414) 854-5306.

Although fairly new to decoy carving and only able to produce about eight de-

(Continued on page 53)

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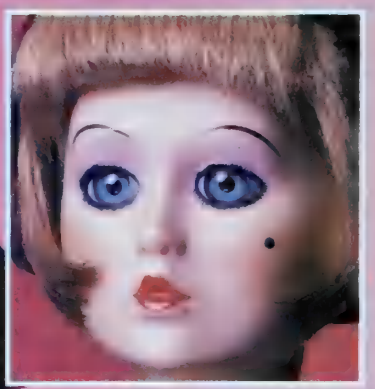
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■ Each porcelain piece is individually signed and dated by the Shader craftsperson who made it.

TRAVEL:
DOOR PENINSULA

Continued from page 48

coys a year, Tom Herlache holds a special place among Door Peninsula carvers. His works are of museum quality, costing as much as $1,800. What makes his carving unusual, in addition to its unbelievably realistic attributes, is that Mr. Herlache carves as a hobby. He squeezes the activity in between the demands of his job as president of the Bank of Sturgeon Bay. Visitors to Door Peninsula got a rare treat in June 1985 when Edgewood Orchard Galleries on Peninsula Players Road in Fish Creek presented a one-man show of Herlache decoys. Some of his work is still sold there; (414) 868-3579.

Edgewood Orchard Galleries, which carries works of art in all media, occasionally features traditional handcrafted furniture by Minnow Emerson, probably the area's most noted furniture maker. His large pieces—cabinets, hutches and armoires—usually combine beautiful leaded or etched glass, which he designs and executes, with finely finished walnut, butternut or cherry. Priced from $3,000 to $5,000, many of Emerson's functional works of art are commissioned and several have been featured in museum exhibitions.

Despite this traditional furniture, a majority of the work at Edgewood Orchard Galleries is contemporary. Gallery owners Anne Haberland and her husband, Minnow Emerson, represent over 100 of the country's finest glassblowers, potters, carvers, printmakers and painters. Of special interest is Edgewood Orchard's annual glass symposium, usually scheduled for the fourth weekend in June, featuring lectures by the country's leading artists as well as glassblowing demonstrations.

ANTIQUES AND REPRODUCTIONS

Less than a mile from Edgewood Orchard Galleries on Route 42, the main highway on the Green Bay side of the peninsula, sits G. de Fore, Clockmaker, the workshop of clockmakers George and Kathy de Fore; (414) 868-3682. In addition to antique clocks, which they restore, their shop features faithful reproductions of 17th-, 18th- and 19th-century clocks. Clocks range from 19th-century American folk-design wall clocks priced at $45 to an $1,800 17th-century-style American tall case clock made of solid mahogany that Mr. de Fore copied from the original in the Boston Museum of Fine Arts.

From the de Fores, Route 42 continues into the center of Fish Creek, a coastal

(Continued on page 54)



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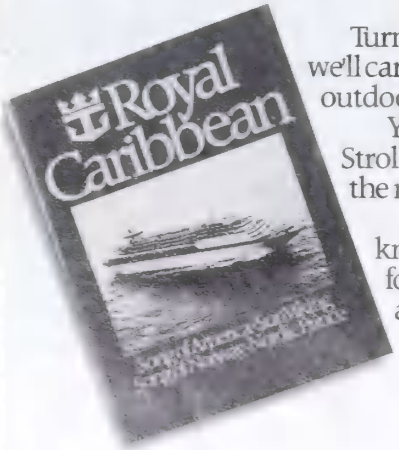
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60910

TRAVEL:
DOOR PENINSULA

Continued from page 53

village that retains its turn-of-the-century flavor. Here you might wander through the dozens of shops at Founders Square or visit Sunset Beach, a few hundred yards to the left of Fish Creek's main intersection.

Before reaching the beach you'll come upon the White Gull Inn, (414) 868-3517, one of the area's most delightful places to stay. Established in 1896, the inn has been beautifully restored and maintained by its current owners, Andy and Jan Coulson. They have painstakingly renovated each of the rooms and four cottages with flowered period wallpaper, antique light fixtures, iron and brass beds, lace curtains and early-20th-century dressers featuring Eastlake carving.

But the White Gull Inn is known for more than its charming accommodations. It has perhaps the most famous and some say the best fish boil on the peninsula. Although its name sounds a bit bland and distasteful, the fish boil is a wonderful regional tradition. Just as it was done 100 years ago by the Scandinavian settlers of the peninsula, baskets of fresh fish chunks and small red potatoes are placed in a caldron of boiling water, outdoors behind the inn's dining room. Fish oils rise to the surface, and when the fish is done to perfection, a small amount of kerosene is tossed onto the flames. Great bursts of flames cause a boilover, spilling the fish oils over the sides of the pots and leaving the fish steaming hot and ready to serve. In addition to the fish and potatoes, dinner includes coleslaw, homemade breads and Door County cherry pie.

By turning right in Fish Creek and following Route 42, you will find Spielmans Wood Works, (414) 868-3488, with one of the largest selections of wooden items: fine furniture, custom wood signs, rustic cedar furniture, handmade toys, lamps and lovely wooden mailboxes and posts. On the more artistic side, Spielmans features work by several of the area's decoy carvers.

Farther along on the outskirts of town, Kolb's Korner, (414) 868-3660, comes into view on the right. Marion Kolb, a former dress designer, has one of the oldest and largest quilt shops in the Midwest. She begins each summer with over 200 handmade quilts costing $300 to $750. By the end of the season, she has sold them all and taken 100 custom orders. Patterns range from the popular multipieced pineapple or flower-shaped Dresden plate to original designs. The shop also carries

(Continued on page 60)



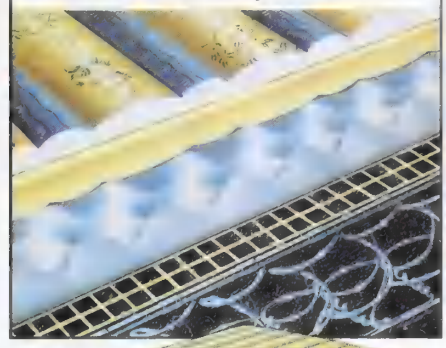
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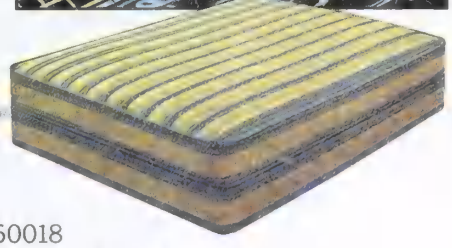
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FRAGRANCES OF FASHION

Fragrance is synonymous with fashion. But the scents chosen by women with fashion sense are as varied as w en's wardrobes. Here we have shown samples of several distinctive fragrances favored by many of our readers. While this photograph shows actual retail products, you will note the sizes offered here are special sample sizes which are particularly good values. You are invited to s ple those you find most intriguing.

1. BILL BLASS PERFUME. The fragrance he designed to dress you in style... right down to your skin. A beautifully detailed creation of fresh flowers, crisp greenery and exotic spice. Now, yours to treasure in a one-eighth ounce perfume flacon. A $32.50 value for just $5.50!

2. MAXIM'S DE PARIS. Enter the world of Maxim's ...A gay and glittering jewel of a restaurant in the heart of Paris. This world of romance and glamour is now captured in a fragrance... a warm, sensual blend of exotic florals and spices. Discover Maxim's de Paris with this deluxe 1/8 oz. Perfume flacon. A $25.00 value, yours for only a $3.50 handling charge. C'est MAXIM'S!

3. K DE KRIZIA. "The perfume which I imagined," says Krizia, "my perfume could only be like this: a flexible proposal with which each woman could feel at ease." The perfume of which she speaks is called K de Krizia, the captivating, seductive fragrance from Milan's foremost name in fashion design. It is now available to you in this elegant miniature deluxe edition of Eau de Parfum. 1/7 oz. for $3.00.

4. PHEROMONE PARFUM FROM MARILYN MIGLIN. The world's most precious perfume is $300.00, the ounce. It's more than a fragrance. It's an experience. Created for the woman who makes life an Adventure. With Love. This very special purse flacon in its elegant brown pouch, a $40 value, is yours for just $12.50.





5. GIORGIO, BEVERLY HILLS...THE EXTRAORDINARY FRAGRANCE. Beverly Hills' best selling fragrance. Sensuous, floral; the Scent of the Century! Explore its Extraordinary difference. One ounce of Giorgio perfume $165. Now this Special "limited edition" 1/8 oz. perfume exclusively yours for $12.50. Limit three per customer.

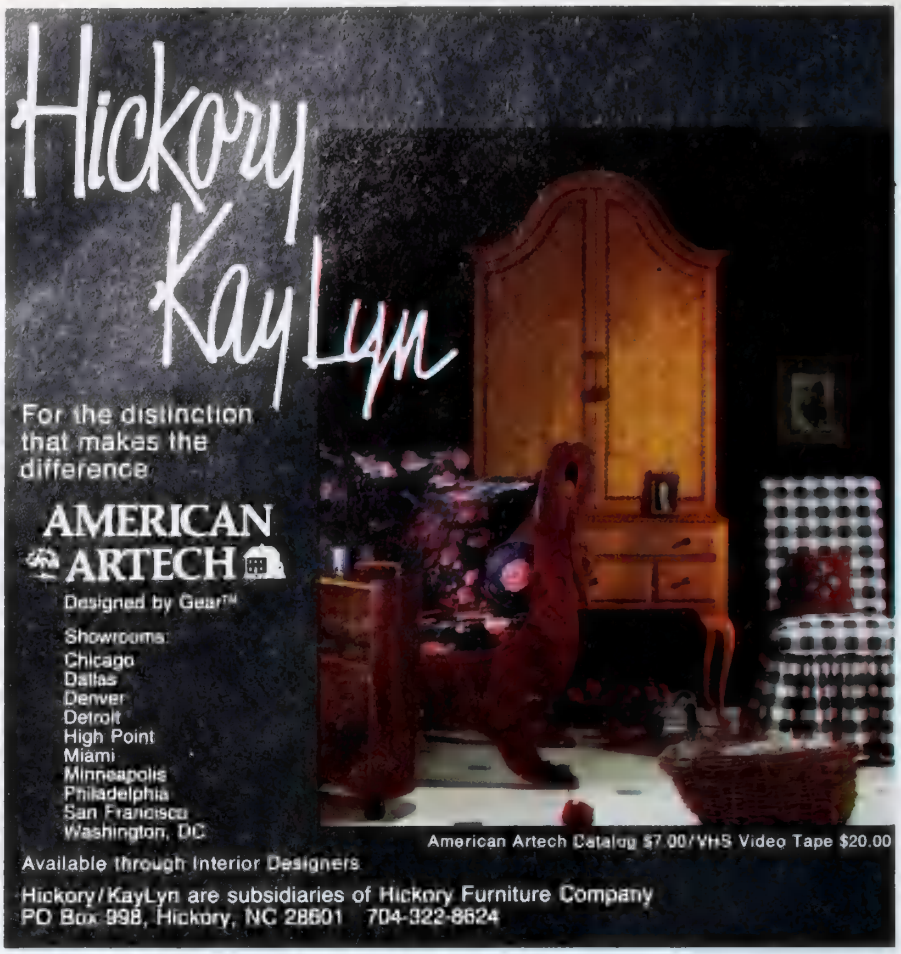
6. LAUREN BY RALPH LAUREN. A modern expression of warmth and spirit. Romantic florals with rich rare spices. And now, this special offer: the featured Lauren 1 oz. Concentrated Cologne Spray (regularly $22.50) beautifully gift-boxed with a 2 oz. Classic Body Soap and a 1 oz. Classic Dry Oil Silkener—an extraordinary $36.00 retail value—yours for just $10.00.

7. L'AIR DU TEMPS PERFUME—the most intensely feminine fragrance of romantic legend. Every precious drop of perfume, refreshingly light and lilting ... with a beauty that sends the spirit soaring! The dove miniature flacon (1/9 oz), $4.00.

8. DENEUVE, LE PARFUM. A provocative fragrance exclusively available through Parfums Phenix. Obtain your limited edition flacon through this offer. Be among the first to try this intriguing mosaic of rare essences...elegant florals, rich Orientals. Normally $165 per ounce, this 1/8 ounce Parfum is yours for $12.50. Wear A Masterpiece.

9. WHITE SHOULDERS BY EVYAN—The classic, American fragrance...as enchanting as love. Elegant and long lasting. Miniature, heart shaped flacon of White Shoulders cologne (1/4 oz.) and samples of White Shoulders bath gel (1/2 oz.) and body lotion (1/5 oz.) $4.00.

HOUSE BEAUTIFUL





TRAVEL:
DOOR PENINSULA

Continued from page 54

quilted pillows priced between $25 and $30; quilted wall hangings, $60 to $100; and baby quilts, $35 to $125. The quilts, which are handmade at the demanding standard of 10 stitches per inch, are sewn by Kolb and a variety of women in northern Wisconsin.

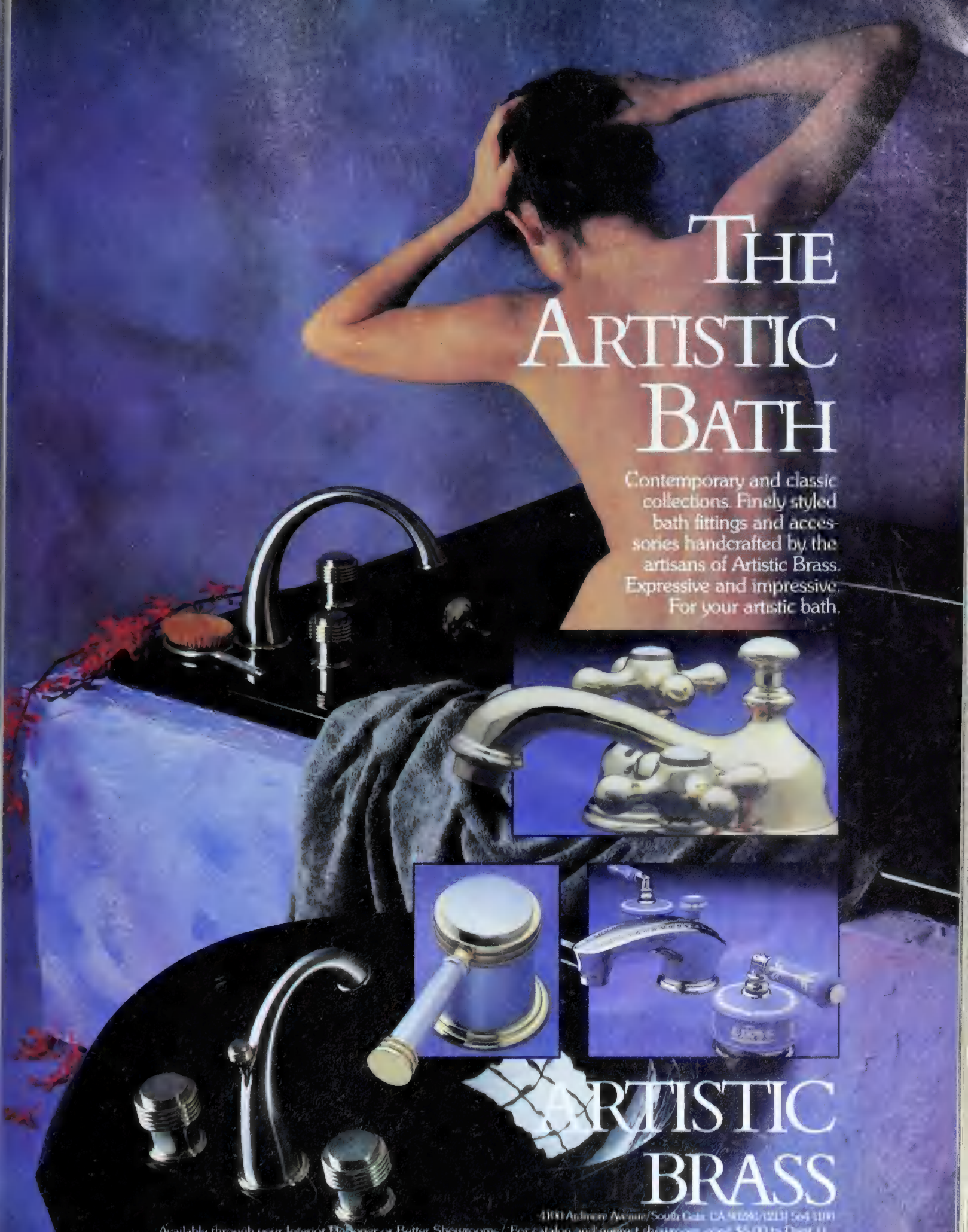
Beyond Fish Creek, the highway drops down into the picturesque town of Ephraim, a delightful place where one can wander along the docks or spend a leisurely hour or two at Wilson's Restaurant; (414) 854-2041. An area landmark that hasn't changed an iota in decades, Wilson's still has the warm atmosphere of an old-fashioned soda fountain and coffee shop.

Sister Bay, the next town along Route 42, has another dining landmark, Al Johnson's Swedish Restaurant; (414) 854-2626. The lines at its door attest to the fact that nearly every visitor to the area seems to eat at least one meal here, sampling from a large menu that features hearty American fare as well as Swedish specialties. In addition to such dishes as Swedish pancakes, fruit soup and Swedish meatballs, all meals at Al Johnson's include Swedish limpa bread and lingonberry jam. The building itself, a traditional northern Scandinavian log structure shipped from Sweden, is topped with a sod roof complete with a goat who lives on top to keep the roof trimmed!

Beyond Sister Bay comes the little town of Ellison Bay with its ancient cedars and weathered pines atop limestone bluffs. Finally, the traveler reaches the end of the peninsula, Gills Rock, where ferryboats depart for Washington Island. Site of the largest Icelandic settlement in the United States, Washington Island is an idyllic place to spend the day bicycling (rent bikes near the ferry landing), hiking or swimming along its tranquil shores.

Between each village are gorgeous panoramas of clear blue water, looming cliffs, fields of wildflowers and acre upon acre of cherry and apple orchards. This spacious feeling is particularly apparent on the less-developed Lake Michigan side of the peninsula where Route 57 connects Baileys Harbor, Jacksonport and other small towns. South of Baileys Harbor on the estate of Bjorklunden stands a replica of a 15th-century Norwegian *stavkirke*. Although only open to the public in summer on Monday and Wednesday afternoons (1 to 3:30 P.M.), the chapel is worth visiting because it is one of the most charming

(Continued on page 146)


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HOUSE BEAUTIFUL
OCTOBER 1986

HB AWARDS 10 BEST SHOW HOUSE ROOMS



PAMELA BARKENTIN

PITTSBURGH: Marie Navarro, Pat Navarro and Margaret Casey created a Victorian winter garden replete with trelliswork, birds and an abundance of flowers for The Junior League of Pittsburgh, Inc. Chintz on curvaceous sofa, Cowtan & Tout, Inc. Moiré stripe fabric, Fonthill Ltd.

There's no better place to keep an eye on American decorating than the show houses offered every year across the country. For the second year, we salute the showcase chairmen and designers who have made these idea-rich houses possible. The 10 award-winning rooms were judged by our editors and a panel of distinguished experts. Although they meet the requirements for design, livability, appropriateness and innovation, what makes these rooms really work is their highly personal point of view. Coast to coast, top decorators are creating interiors you'd love to come home to.►

HB AWARDS 10 BEST SHOW HOUSE ROOMS



AUSTIN: Inspired by ancient Egypt, Texas designer Ann Weber chose exotic furnishings such as the linen gauze-wrapped bed, lion console table and side chair upholstered in a stylish leopard print. Bordered at top and bottom with an Italianate frieze, the walls are draped with cotton casement fabric to conceal closets and shade the windows (not shown). Bed frame, Pflasters/Zimports. Sponsor, Hospice Austin.►

HB AWARDS 10 BEST SHOW HOUSE ROOMS



LIZZIE HIMMEL



WILLIAM P. STEELE

Updating the rooms in grand old houses selected for decorator showcases presents enormous challenges at all levels. Space and budget are always the first considerations. Coincidentally, most of our winners orchestrated grand maneuvers in small spaces. Julie Atwood turned a 10-by-12-foot room *(opposite, bottom)* into a functional kitchen for only $3,000.

Details are also important because they enhance the overall design. Tassels or heavy fringe on a chair, the grout between tiles, the choice of furniture, the way drapery is clipped to the rod—all add up to winning rooms.

Another handy trait is resourcefulness. For example, Kathy Harman and Paulette Carragher found a new use for a banquet-size tablecloth—a king-size bedspread *(above left)*.

Last but certainly not least, the winning rooms each displayed a personal point of view that was immediately felt by our judges: Mario Buatta, president of Mario Buatta, Inc.; Donald Black, Jr., fashion administrator for home furnishings and domestics, Macy's New York; Georgina Fairholme, designer; Prof. Stanley Barrows, former chairman of the Interior Design Dept., Fashion Institute of Technology; and John Loring, senior vice president and design director for Tiffany & Co. Each room had a special personality, as if someone lived there. According to Tonin MacCallum, a former set designer, "Decorating, like theater, should be believable." After all, if you can't relate to a room, there's no pleasure in being there.►

ATLANTA *(top)*: Kathy Harman and Paulette Carragher's bedroom is dominated by a vibrant chintz from Brunschwig & Fils. Sponsor, Junior Committee of the Atlanta Symphony Associates. CHARLESTON *(above)*: Light curtains don't detract from Karen Prewitt's bedroom for the Charleston Symphony Orchestra League.

Imaginative finishes, dressmaker fabric effects and new mixes of antiques demonstrate the decorating verve at show houses coast to coast





BOSTON *(above)*: **Inspired by the paintings of Carl Larsson, Ingrid Goulston created a cottage kitchen filled with Danish antiques and French fabrics. Instant architectural details, the plywood valances above the windows were painted by Joanne Dole. Matching folk-art motifs decorate the kitchen doors. Sponsor, The Junior League of Boston.**





NAPA VALLEY *(above)*: **Julie Atwood's California kitchen keeps the character of the rest of the Mediterranean-style farmhouse. Walls are rag-rolled with terra-cotta color paints, and green grout surrounds handmade-looking tiles. In such a tiny room, exposed cupboards visually expand the space. Sponsor, Queen of the Valley Hospital.**

HB AWARDS 10 BEST SHOW HOUSE ROOMS



SAN FRANCISCO: Interior designer Scott Lamb painted the living room walls to echo the thicket of leaves outside the arched windows at both ends of the 20-by-35-foot room. Mr. Lamb likes the bare floors in contrast with so much grand furniture, such as the Venetian-style mirror from Brustlin Workshop, Inc. Sponsor, San Francisco University High School Scholarship Fund.►



JOHN VAUGHAN

LOS ANGELES *(above and opposite)*: Painted by Rasa Arbas, a rose border *(see page 117 for details)* highlights the unusual shape of the bathing area by Bill Holbrook. Swathed in white, a hand-me-down chair offers respite in the dressing room. Sponsors, Los Angeles Philharmonic Orchestra and Pasadena Area Youth Music Education.
WINSTON-SALEM *(below)*: A turn-of-the-century dressing table from Henry Dowdy & Associates is a civilized contrast to this safari-style bedroom decorated by David Speaks of Bloomingdale's and Gail McAllister for the North Carolina Shakespeare Festival.►



HB AWARDS 10 BEST SHOW HOUSE ROOMS



ELYSE LEWIN

HB AWARDS 10 BEST SHOW HOUSE ROOMS

Decorators confront problem spaces with ingenious solutions, as in this Victorian pied-à-terre



DENNIS KRUKOWSKI

NEW YORK CITY: Although the furnishings of Tonin MacCallum's romantic pied-à-terre come from various parts of the world, all reflect the Victorians' acquisitive spirit and are characterized by sinuous, soft shapes. The generous use of a muted green chintz also works to unify the room, and Oriental and Delft porcelains lend unexpected color accents. To disguise the fact that the windows are at different heights, Ms. MacCallum chose balloon shades trimmed with bridal lace. Antiques and paintings are from Kentshire Galleries, Newel Art Galleries, Inc. and Hyde Park Antiques, Ltd. Sponsor, Kips Bay Boys' Club.■

FOR MORE DETAILS, SEE PROJECT INFORMATION




ARCHITECTURAL DIGEST

THE TRENDSETTING STYLE OF KIPS BAY

Hints of future decorating directions premier at this celebrated show house



Visitors to show houses *expect* to learn a lot about decorating, but at the Kips Bay Boys' Club Show House last spring they received a bonus—how to use traditional rooms in new ways. Katherine Stephens's living room could solve forever two questions much discussed today: how to get people to *live* in a living room, and how to house media equipment. "Many people have an unused living room," she says, "yet we all entertain more around viewing sporting events on television. Why not put the equipment in the best room in the house?" For alcoves in the room, Ms. Stephens had inserts made for media equipment by Audio Design Associates, Inc. Screen above mantel and overhead projector by Kloss.

For a room underendowed architecturally, Katherine Stephens asked James Alan Smith to grain-paint the baseboard and crown molding and to paint trompe l'oeil wainscoting. He glazed the walls in two directions. Antiques from Kentshire Galleries and Matthew Schutz Ltd.





THE TRENDSETTING STYLE OF KIPS BAY

Simple bed hangings were dressed up with store-bought ribbon, an original, last-minute touch



In her retreat Susan Zises Green used carpet woven like a braided rug, but in very untraditional pale shades. Of five identical windows she made focal points of three, but de-emphasized the others. Fabrics, Cowtan & Tout, Inc., Brunschwig & Fils, Scalamandré; paper, Clarence House.



THE TRENDSETTING STYLE OF KIPS BAY

An ugly duckling of a room—very long and narrow—gains architectural beauty with a cove molding and classical frieze



In one of the most awkward spaces in the Kips Bay show house, interior designer Albert Pensis created a luxurious dressing room/bath. "I chose the room despite its shape—29½ by 9½ feet—because it had plumbing lines. I had never done a bath before, and I had just seen a new tub that's completely computerized and I wanted to use it."

Because Mr. Pensis designed this room for an imaginary gentleman with no budgetary limits ("Anyone with the means to buy this tub would be able to buy anything he wanted"), he first thought of marble for the walls. "But then I decided that a painted finish would be much softer and would complement the Biedermeier furniture better." Mr. Pensis chose Biedermeier (antique armoire and reproduction chaise, KPS Traditional Furniture) because he imagined that his gentleman would like the strong but simple lines. "I chose all these classical elements—the terra-cotta color of the baseboard that is repeated in thin lines around the cove, the frieze under the cove—because I imagined my client saying 'I want everything to be very nice, but no fuss.'" ■ *Photographer* TOM YEE

For this dressing room/bath full of classical colors and furniture, Albert Pensis chose several striking contemporary elements "to keep it from being too stuffy": sisal carpet from Rosecore; dramatically designed halogen fixtures from Calgar Lighting Inc. The mottled gray wall paint was applied with a cloth. Fixtures, American Standard.







PLANTING AHEAD

In expectation of early blooms: the most promising bulbs to put to bed now

Most people associate tulips with Holland, but they actually originated in Turkey. In fact, the name tulip derives from a word for turban, which the flower was thought to resemble. When the tulip was brought to Holland in the 16th century, it was bred furiously. Early Dutch settlers probably brought the tulip to America, where it was eventually dubbed the "lipstick of the garden."

Tulips and other spring-flowering bulbs such as narcissus, crocus and hyacinth are popular not only for their beauty and variety but also because they are easy to grow and are perennial. "Since bulbs contain everything needed for a first blooming, the only decision is where to put them," says Tom Pritchard of Mädderlake, an innovative New York City floral shop, whose photographs are shown here.►

From *Flowers Rediscovered* by Mädderlake, published by Stewart, Tabori & Chang, 1985.



MICHAEL GEIGER



Tulips range in size from a mere two inches to over four feet; they come in every color but true black and in shapes ranging from the classic cup to a pencil-thin pointed variety. Tulips forced in a wooden box *(left)* produce an extravagant mass of flowers and foliage. A week later *(right)* they have developed a more ecstatic personality.

MICHAEL GEIGER







PLANTING AHEAD

To create a more "natural" composition, grass and an errant primrose were added to the paper-white narcissus forced in this flat. If flowers that produce little foliage are used, an arrangement can be filled out with grass, sheet moss, pebbles or shredded bark.►

PLANTING AHEAD

"The crocus brings the first swath of color to the landscape"



When deciding where to plant bulbs, allow for some surprises—just as in nature," advises Tom Pritchard, whose weekend-house garden looks as if it grew naturally. "Tuck flowers into unexpected places." Mr. Pritchard also recommends planting some bulbs close together to create solid patches of color. "If flowers are meant to look wild, massings should be varied in size and irregular in layout," he says. "A few strays should also be planted, for nature scatters things in odd places." Bulbs best for this kind of planting include varieties that have small and delicate flowers: some narcissus, muscari hyacinths and wood hyacinths, snowdrops, aconite, the smaller tulips such as turkestanica, anemone, trout-lily and checkered lily. Also consider the sequence in which bulbs mature so you can plan a garden that will bloom continuously. Good companions are tulips, which bloom in mid-April and May, and daylilies, which come out in June and July.



LANGDON CLAY

It is possible to enjoy these flowers several months early—by "forcing" them indoors. The process is simple: At the time you plant bulbs in the garden, some bulbs, potted in shallow containers, can be placed outdoors for a "winter period" (10 to 12 weeks) to allow a root system to form. Move the pots to a cool, shaded room for a week, then place them in a sunny spot. *(For more tips, see "Planting Fall Bulbs," page 142.)* This process tricks bulbs into flowering during January and February—precisely when their color and freshness are most appreciated. ■

Editor TOM PRITCHARD

Proof that you can fool Mother Nature: Bulbs can be forced to bloom in winter



LANGDON CLAY

Crocus flowers *(opposite)* are harbingers of spring. Fritillaria imperialis *(top)*, with a three-foot stalk, is the tallest and most spectacular species of its genus. *Above:* Bulb field south of Amsterdam. Holland exported three billion bulbs last year; 280 million of those were tulips imported here.



A WOMAN OF CREATIVE MEANS

When her youngest child went off to college, Tish Hooker, a Nashville interior designer, felt "this was *my* time." She announced that she was off to follow a long-cherished dream: to test her design talents in New York. No sooner had she arrived in the city than she received a call that changed her life. She'd won a nationwide contest to be the cosmetic company Germaine Monteil's new over-40 model, the result of filling out a department store entry blank.

In the three years since then, Ms. Hooker, with her unabashedly silver hair, has become one of the most distinctive faces in America. But if you point to the fairy-tale aspects of her overnight fame, she'll remind you of the more-than-skin-deep qualities behind her beauty, that she acquired►

Tish Hooker *(above)* will design another bedroom just like hers *(right)*, complete with Harden furniture and window treatments in Utica sheets, for the winner of a 10-city Germaine Monteil contest described on page 154.





Quilt, bedspread, Sweet Nellie; throw, Mabel's; pillows, Robert Warshaw; white shams, Cherchez

The secret to Tish Hooker's vitality: a soul-soothing retreat you'd love to come home to





A working woman's indulgence: a dressing table too pretty to resist

a strong sense of self the hard way as a divorced mother of three who "had grown up never dreaming I'd ever have to work." Her current role, she feels, is indicative of the fact that "women in their forties are truly hitting their stride."

That quiet confidence radiates throughout Tish Hooker's Nashville house. A firm believer in being good to herself, she recently made over her bedroom so it starred "a dressing table I couldn't resist." Its skirt, which grandly sweeps the floor, has a luxurious silhouette thanks to extra gathering and interlining. Softness reigns, from the window to the bed curtains, a change from shutters and a four-poster bed. (An heirloom claimed by her 20-year-old son, the bed has been moved to his room.)

The dressing table *(above)* is skirted in a sheet and topped with a lacy blanket cover, its sides and center pinned up like a bride's bustle. Lampshades were fashioned from marbleized paper.

Taffeta skirt, Mint by Laura chair, F.B. Quijada, Inc.; lamps, John Rosselli Ltd.; vase, Florian Papp; lace cloth, Brook Hill Linens, Inc.



A vintage baker's rack to "show off all the things I love"

"I wanted a room that invites me to slow down and indulge myself," says Ms. Hooker, who admits that between appearances for Germaine Monteil and appointments with design clients, "I tend to be either busy or asleep." To encourage "quiet time," she chose a soothing lavender and green scheme, with a violet-sprigged print as a focal point. Actually a sheet (Portico by Utica for Stevens), its romantic border was ingeniously used for all curtain ruffles (paired with a lavender stripe from Rose Cumming Chintzes, Ltd.) as well as the sink's skirt, attached with Velcro. Trellis wallpaper, Laura Ashley. Botanical prints, Shepard-Clark & Co., Ltd.■

Editor CAROLYN ENGLEFIELD-CARTER • *Photographer* JOE STANDART

Alchemy with ■ few cosmetic touches *(above)*: ■ delicate lavender and white wallpaper for ■ flattering glow, a balloon shade and pinch-pleated sink skirt for softness.

Towels, Utica for Stevens; brass accessories, Howard Kaplan Antiques; powder box
FOR MORE DETAILS, SEE PRODUCT INFORMATION



PRETTY PENNY'S LEADING LADY

By MARYBETH WESTON

Nothing but love went into this house," says Helen Hayes (though she and her husband dubbed it Pretty Penny). "No attempt to impress. Nothing but things we loved and collected. It's wonderful that it came out as a rather beautiful place."

Rather beautiful is modest praise for this three-story Victorian house where the First Lady of the American theater has lived for 54 years. Its style is called Hudson River Bracketed for the elaborate supports under the eaves of the "gracious but rather pompous houses," as she puts it, "up and down the river here." Here is Nyack, NY, 30 miles from mid-Manhattan. A waterside veranda looks out on three descending terraces. Twin grape arbors stand at each side of a narrow panel of grass, and steps lead down to a Dutch rose garden of intricate brick patterns and some 300 rosebushes. Below the rose garden, which Miss Hayes at 85 still likes to tend, is a long swimming pool where she still swims. Beyond the pool flows the Hudson, two and a half majestic miles wide at this point.

Inside, Miss Hayes's airy double parlor has ceiling-to-floor lace curtains, rose-patterned shades, crowded bookcases, mirrors and fireplaces holding many memories, and cozy clusters of rose bouquets, needlepoint pillows, Hudson River landscapes, scrapbooks and a portrait of her daughter. Against cool white walls, sofas and chairs gleam in white chintz with swirling full-blown pink and mauve roses. The look is high Victorian, but the furniture is comfortable and the arrangements are informal. "I would never succumb, would never allow anyone to do a perfect room for me, a balanced room with all things just proper," she says. "I couldn't live that way. Sam Behrman wrote the wonderful line, 'the mellowness of anachronism.' I think every decorator ought to have that line somewhere where he or she can see it." ►

Above: Helen Hayes, exuberant as she talks of her love of the Nyack, NY, house she and her husband found as a young couple. *Opposite:* The back porch of their early-19th-century Hudson River Bracketed house looks out on a garden of some 300 rosebushes.





"When we first saw this house, it was magic, absolute magic. It has had a very rich life...a history of great joy and, of course, great sorrow."







PRETTY PENNY'S LEADING LADY

"I love to acquire, to find things and coddle them. Maybe I'm fickle, but I find divesting is just as much fun."



Recalling how she and her late husband, playwright Charles MacArthur, found their house, she says it was "magic, absolute magic." She shares something she wrote about it: "He stopped the car with a jerk, we stumbled out and stood by a graceful white frame house with a cupola, a front porch with Corinthian columns and dark green shutters and that blessed sign stuck in the front lawn—'For Sale.' . . . In the dim light we could see glittering crystal chandeliers, front and back parlors, huge gilt mirrors over marble mantelpieces, intricate plasterwork on the ceilings—a little palace. We went around to the back. There was the sweeping view down to the Hudson, in all its glory. The Sunday sailing regatta was on, filling the river with what looked like white butterflies. A huge tanker happened to be sailing downstream toward Manhattan. Charlie, looking on it all, nodded. 'It works,' he said."

And work it has, for all her years here since 1932 as a wife, mother, hard-working actress (two Oscars, an Emmy, a Tony, a Grammy), author (five books), grandmother (of Charles and Mary in their twenties and James, who's just turned one) and as an activist in medical and environmental causes. Awarded the Medal of Freedom at the White House last May, she was described as "a great actress, a great patriot and a great soul." Such local and national organizations as the Helen Hayes Hospital in nearby Haverstraw, NY, the National Wildflower Research Center, which she cochairs with Lady Bird ►

Above: **Helen Hayes, grandmother, is "absolutely daft about young Jamie," son of actor James MacArthur.** ***Left:*** **Corner of her blue and white bedroom holds an opaline glass collection and possessions she would never part with—family mementos and photographs.**


HAPPINESS IS LIKE A BUTTERFLY
THE MORE YOU CHASE IT, THE
MORE IT WILL ELUDE YOU
BUT IF YOU TURN YOUR
ATTENTION TO OTHER THINGS
IT COMES AND SOFTLY SITS



PRETTY PENNY'S LEADING LADY

Helen Hayes's house was Victorian long before that was fashionable, she says. "Victorian is my period."

Johnson, a group of young actors called Shakespeare & Co., Meals on Wheels, her church, the Actors Fund Home in Englewood, NJ, and many more are, in her vivid words, "in the forefront of my mind and the top of my heart."

Her joyous description of finding the house was written as part of an assignment for a Nyack club, the Thursday Reading Class, which has been meeting the first Thursday of the month for nearly 100 years. Like the other ladies of the club, Mrs. Charles MacArthur carries out her assignments with seriousness and style. At the class she also reported, "There are forces of magic in our river valley . . . they have pervaded my life and delayed my aging by keeping me constantly surprised. Surprise is a better tonic than Geritol."

Sitting in the cool shade of her back porch one afternoon last summer, she talked about her life and her love of home. There is something long-ago, even faintly Southern, about the atmosphere—even to the iced tea and cookies on a nearby wicker table. Neighbors drop by, wave and walk down to look at the rose garden. A huge tree, middle-sized when the MacArthurs bought the house, now towers over it, though not quite obscuring the cupola's view on four sides "where I can watch up and down the river when I want."

"Victorian is my period," says Helen Hayes. "I lived in this house and it was Victorian in style and decoration long before it was fashionable. We acquired a very good collection and many mementos of Queen Victoria, which we often lent out to museums. I love to acquire, to buy things, find things, pick them up and coddle them.

(Continued on page 149)

Photographer EDGAR de EVIA

Left: **The actress's double parlors have their original 19th-century matched mantelpieces and window crowns. Her informal touch: comfortable furniture covered in rose-patterned chintz, candy jars and wicker porch furniture.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION



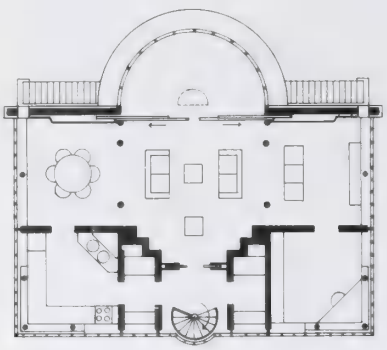
An innovative villa in Belgium whose dome is one of its crowning glories

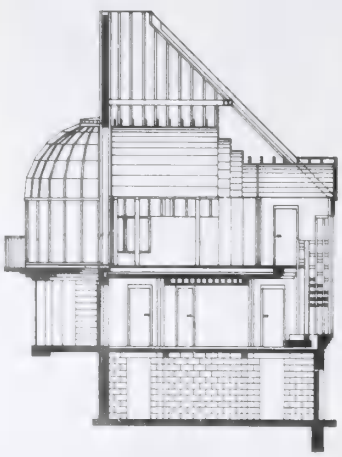
At the edge of the Ardennes, on the eastern tip of Belgium, is the city of Liège. The surrounding countryside is hilly, with wooded valleys fanning out along the tributaries of the Meuse. The river Ourthe is one of these, and high on its banks a young architect from Liège, Bruno Albert, has built a holiday house for a doctor and his family.

"I wanted the house to be isolated," says the owner. "I work with people all day, and so I wanted to be alone in the woods."

This, in fact, is the second house Mr. Albert has done for the family. The first, a one-story timber-and-stone bungalow on the same property, had become too small—there are now three children—and is occasionally used for overnight guests. "We left the design of the new house entirely up to Bruno," says the doctor, who now considers the architect a friend.

The very steep site, studded with beech trees, presented a considerable challenge in the second project. The property is on the north side of the hill, and the view of the valley is obscured by trees. Furthermore, the sun, coming from the south, is over the crest of the hill only in midsummer.

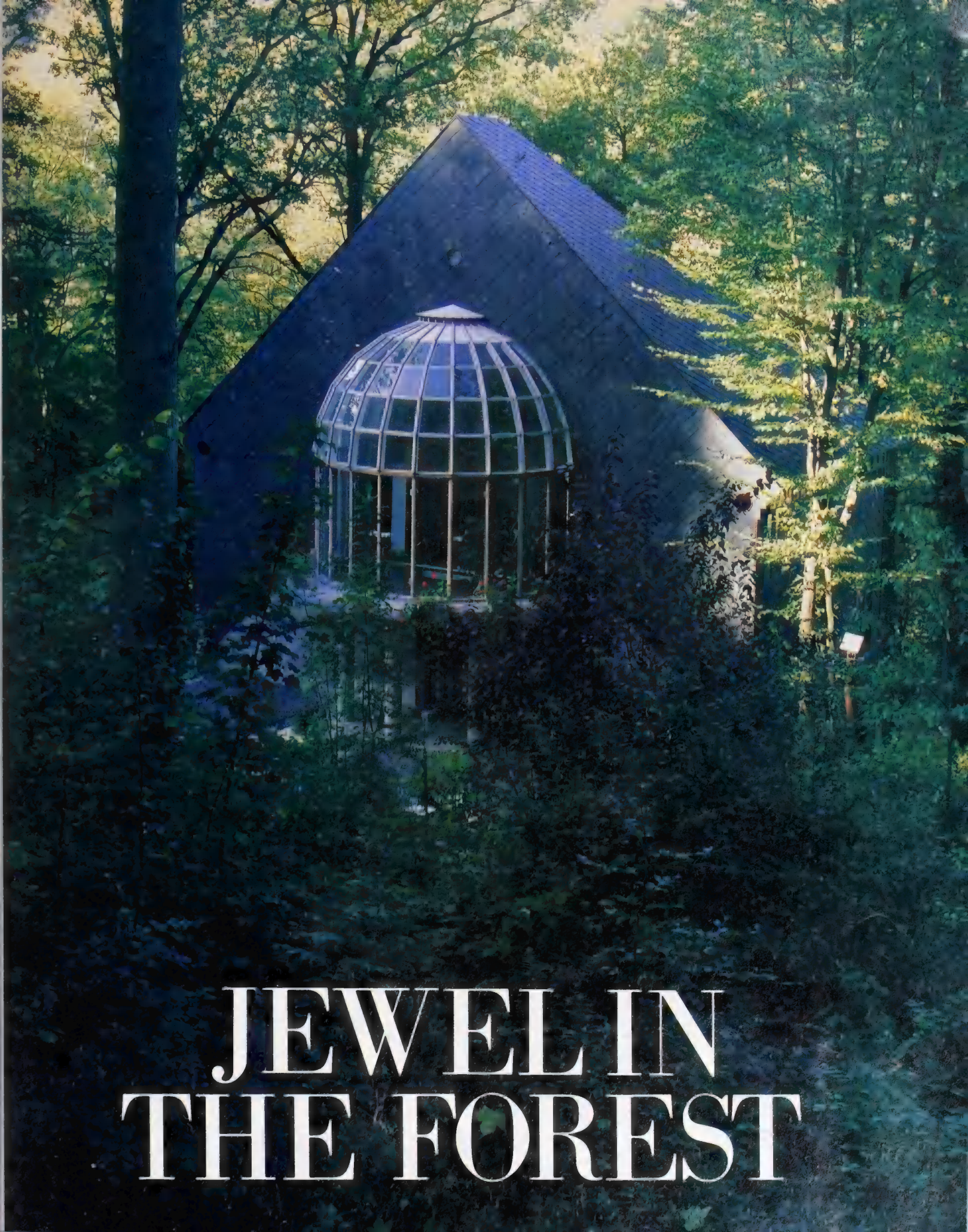




The house is oriented to take advantage of limited light. Instead of facing downhill as is customary, it faces up—toward the sun and a clearing in the forest. A tall, semicircular domed conservatory on the house's southern face lets in every bit of light. Like the farmhouses in the valley below, this has a steeply pitched roof and is covered in slate from local quarries.

The villa steps up the hill. A basement is mostly buried in the hillside. On the floor above are the entrance hall, four tiny bedrooms—rather like sleeping compartments on a train—and two shower rooms.►

The vertical series of windows on the house's northern facade *(top)* lets in light for an interior spiral staircase. The formal symmetry of the house is evident in the plan *(above left)*. The cross section *(left)* shows how the building steps up the hillside.
***Opposite:* Domed conservatory on the southern facade crowns the entryway.**



JEWEL IN THE FOREST



JEWEL IN THE FOREST

In the evening, trellislike wooden screens can be pulled together to create a more intimate space. Floors are highly polished local slate. The lamp was made by the owner.►





Stained-glass panels of the entrance door *(above)* add color to the house, which is dominated by white and natural wood. *Below:* Arches radiating from the living room doorway echo the barrel-vault ceiling. The study *(opposite)* is a mirror image of the kitchen (not shown).



Grids and arches are recurring design motifs imaginatively employed

A staircase made of beech spirals up to the living room, a study and a kitchen outfitted with built-in storage cupboards and continuous tabletops. The living room seems vast, in part because of its high barrel-vault ceiling. The conservatory overlooks an ocean of leaves. Mr. Albert's design is a series of contrasts—of light and dark and abrupt changes of scale and direction—that make the house seem larger than its 2,800 square feet.

The house is based on a very formal, symmetrical plan, reflecting Albert's classical training, and the details of its design are immaculate. The simple geometry of the spiral staircase is a mathematician's delight, and the grid pattern of the front door is repeated in the window shutters and the sliding screens of the conservatory. The total effect is sober and serene. The merest touches of color were used. Tiny panels of stained glass splash spots of vivid red and blue around the rooms.

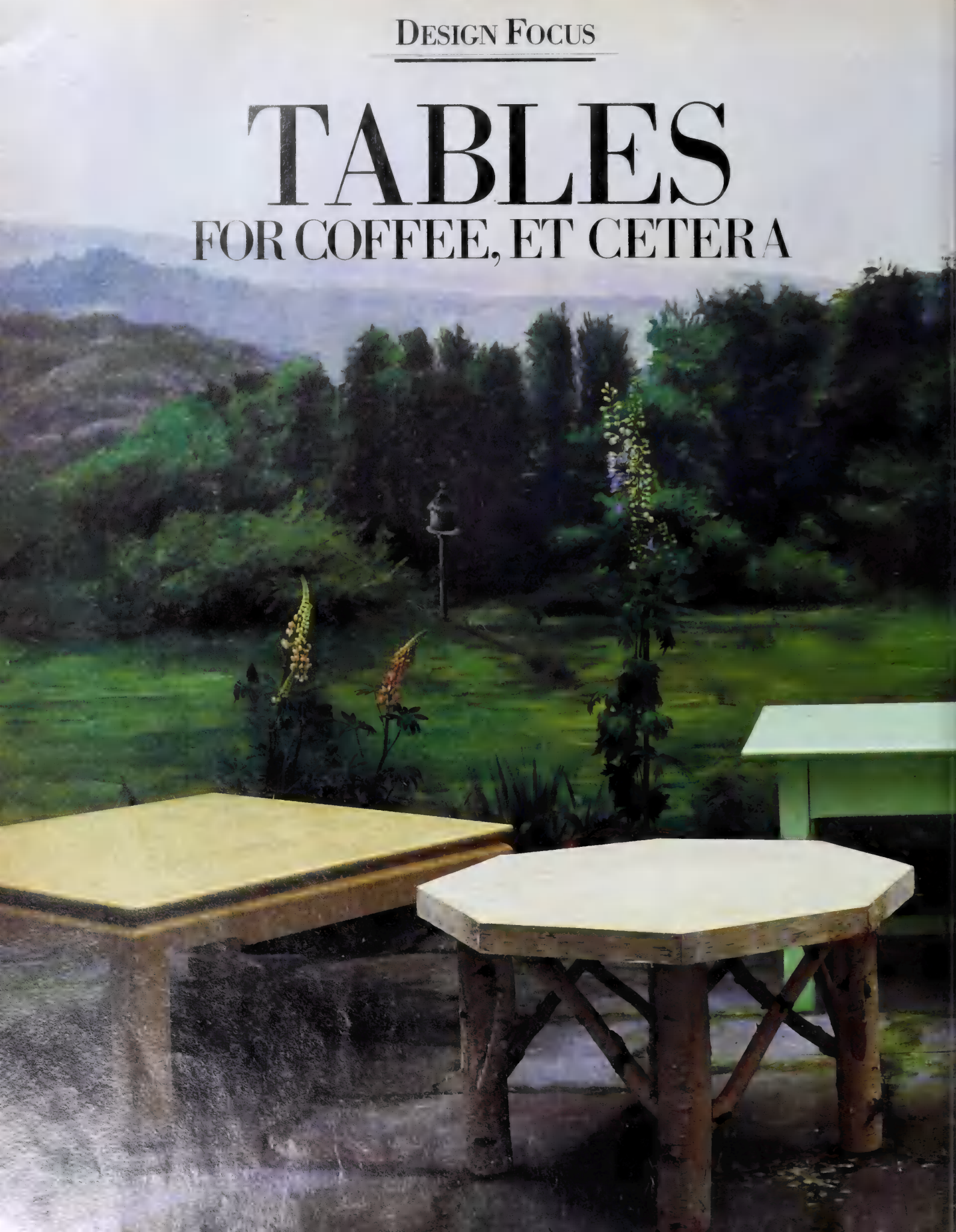
The owners have lived in the house for a year and say they love it. But there's a puzzle: "We're stumped about what furniture to get," they say. What is there now is temporary, some pieces brought in from the doctor's old consulting room that the owners say "will have to go" —such as the modern Italian sofas that fought the architecture until they were successfully neutralized by two large dust sheets. The interior bears the Bruno Albert stamp so clearly that pieces by other designers seem awkward intruders. The owners realize that one solution is to ask the architect to design the furniture himself. Residents of a home like this can take their time choosing the right pieces, however; the design is so rich as to not demand embellishment.■

Photographer | Editor JOHN VAUGHAN





TABLES
FOR COFFEE, ET CETERA





Where to rest a drink, place a book, put your feet up? The coffee table, of course. As rich in variety as its namesake, the low-rise table is also indispensable.

When the Chinese-inspired coffee table was discovered in the '60s, it met rave reviews. Woodlee has recaptured its classic charm (far left). *Shown with a textured reed covering, the table can also be painted in a variety of* faux *finishes; $1,175.*

Late-19th-century Adirondack mountain retreats were outfitted with rugged, primitive furniture, such as this rough-hewn adaptation from Grant's. The table's nature-inspired construction makes it especially suitable for outdoors; $600.

Reminiscent of a New England tavern table, Habersham Plantation's version stands 23 inches to complement taller sofas, with ample leg room underneath. Sixteen finishes are available, including three stains and the green shown here; $420.

Expansive and boldly detailed, this square pine table captures the essence of the American Southwest. In fact, it's based on antiques at the Museum of American Folk Art. From the America West Collection by the Lane Company; $480. ►

MURALS BY BECKY HOWARD; PAINT FROM PLAID ENTERPRISES

TABLES FOR COFFEE, ET CETERA

The bigger the surface the better; however, height should be that of your sofa for optimum comfort

Generously proportioned table (far left) *is lacquered and textured to resemble a Chinese Coromandel screen whose surface has crackled with age. Five more stylish colors are available from Baker Furniture Co.: $1,334.*

Reminiscent of papier-mâché furniture, black lacquer table from Heritage's Grand Palais collection was inspired by an antique English tray. Atop faux-bamboo *legs, the surface is decorated with bird, floral and scroll motifs: $729.*

Although the shape of the table was borrowed from the Orient, it is very contemporary, painted in a faux-goatskin *finish and lacquered with a clear gloss. Edges are beveled for a more sculptural look. From Drexel's Et Cetera collection: $839.*

Minton Cortey's Tondo coffee table was inspired by an antique discovered in Sicily and is now available through Hendor Inc. The iron frame is painted with a dark finish, and its beveled glass top shows off the intricate legs: $1,380.



TABLES FOR COFFEE, ET CETERA

The coffee table as center of attraction, decoratively finished and polished for all it's worth

Designed by Eric Bergman and Gordon Naylor, the Diamond table (far left) *involves an optical illusion. Because the turquoise square is not centered, the top of the table appears tilted—it isn't even a square. From Neophile, Inc.; $1,000.*

The Strambotto table was designed by Roberto Lera for Global Furniture. Because it stands only 11½ inches tall, it doesn't distract the eye from an accompanying sofa whose style merits attention. More than 100 colors are offered; $650.

Bands of yellow outline and define the edges of the Perimeter glass table designed by Bill Becker for Roche-Bobois. In addition to its decorative function, the extra level of glass provides more room to display books and paraphernalia; $1,049.

Shown with a faux rose-granite top and rose-lacquer base, Casa Stradivari's 10-inch-square neoclassic table also comes in solid lacquer or a variety of faux finishes. Balls can be gold or silver, and painted feet add shimmery accents; $1,025. ■

Editor KATHLEEN MAHONEY
Photographer TOM McCAVERA



NORWEGIAN FANTASY



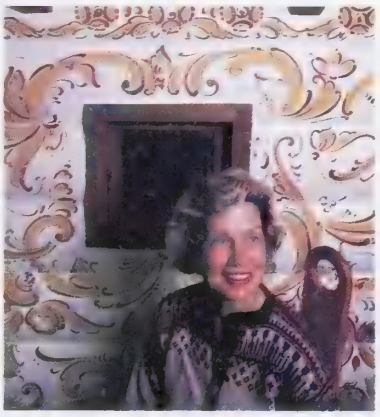
A family proclaims its love of Norway in the woods of Wisconsin's Door County



NORWEGIAN FANTASY

A kinship with Norway's folk arts





LISL DENNIS

Far left: **Hutch was made by the owner and painted by Sigmund Aarseth. C and S curves are typical of rosemaling, or rose painting.** ***Left:*** **Dining chairs with Hallingdal-style rosemaling.** ***Above:*** **Bink in her *veslebur*. *Preceding pages:* New Binkhaven storehouses are modeled after originals like the antique structure in the snow.**

True collectors will recognize the syndrome immediately. For a couple who admired Norwegian folk art, the purchase of one piece of furniture 25 years ago led to the purchase of another and another until what began as admiration became—to put it bluntly—an obsession. What sets this couple apart from the normal breed of obsessed collectors is that from chairs, painted boxes and portable pieces they went on to "collect" houses. The whole family is dedicated to building Norwegian country-style structures for their vacation retreat in Door County, Wisc.—a perfect setting because it resembles southern Norway. In fact, Binkhaven Nord, as the retreat is called (the name derives from the wife's nickname, Bink, and from the Norwegian words for harbor and north), resembles a Norwegian "cluster farm" of the 18th and 19th centuries. Faithful to the true style of those country structures, the family has made the buildings very rustic on the outside—although two authentically recreated storehouses have handsome carvings—which gives no clue to the elaborate painting and decorating on the inside. Rosemaling, the rose painting of Norwegian folk art, embellishes hutches, benches, chairs, boxes of all sizes, as well as walls, ceilings and cupboard beds.

From the beginning the husband and wife (who have had the constant help of their parents and their children) knew they wanted rosemaling on walls and ceilings, and even attempted a bit themselves in the first building, which they now call the main house. But it wasn't until they met Norwegian artist Sigmund Aarseth that they could begin to realize their fantasies of elaborately painted rooms. Mr. Aarseth made his first trip to Door County in 1966 to paint the living room, dining room and kitchen in the main house as well as much furniture and many small pieces—a mail box, a salad bowl and eight trays.

It was Bink's Norwegian heritage (her parents were born near Stavanger) that began the couple's love affair with Norway, but her husband has become, if anything, more passionate. "I have been accused by my wife's family of being more Norwegian than they are," he says. He helped build two storehouses—the *stabbur* and the *veslebur*—and after he met Sigmund Aarseth he began making furniture—"like mad," according to his wife—for Sigmund to paint.►



After the *stabbur* was completed Sigmund Aarseth *(inset above)* returned to Door County to paint. He used a traditional pale-green mottling technique for the log walls and a very early, primitive version of rosemaling for the ceiling. The child's chair and large chair are *kubbestols* made from a tree trunk.►



NORWEGIAN FANTASY

Rosemaling, or rose painting, flourished in Norway in the 18th century.





Above: **The *stabbur* with Sigmund Aarseth's interpretation of rosemaling. *Right:* In the *veslebur* cupboard beds and *kubbestol* are ornately carved.**

When the owners of Binkhaven Nord first met Sigmund Aarseth, the master rosemaler from the Valdres Valley in Norway, he was demonstrating his art in a department store in St. Louis. They invited him to Door County to paint their house, and what began as a business arrangement blossomed into friendship. The American couple visited Sigmund and his wife, Ingebjorg, in 1967. Although they had been to Norway twice before, it was this trip with the Aarseths as their guides that inspired their house collection. While in Norway they ordered a kit for a *stabbur*—all the logs and carved posts necessary to build the traditional two-story storehouse. Later the owners ordered a one-story storehouse called a *veslebur*, which they roofed with traditional sod. Both storehouses have been furnished as guest cottages.

Mr. Aarseth has returned five times to Binkhaven to paint the interior of each new building as it is finished or to embellish rooms he has already painted. He mixes his own paints to get the traditional colors, and does all the rosemaling, although the owners often put on a base coat before he arrives. Design decisions are made jointly by owners and painter, and much thought is given to using different colors and styles of rosemaling in each room. For instance, the lower floor of the *stabbur* was painted pale green so as not to repeat the Norwegian reds and blues in the dining room of the main house. And in the one-room *veslebur*, walls and ceiling are painted in a baroque version of rosemaling. According to Dr. Marion Nelson, director of the Norwegian-American Museum in Decorah, Iowa, rose painting is "a free and flexible art that allows for considerable individual expression." In the upper room of the *stabbur* Mr. Aarseth took advantage of this flexibility and christened his own version *Sigmaling*. ■ *Editor* BEVERLY McGUIRE
Photographer TOM McCAVERA

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Its colorful, exuberant spirit is enjoying a revival today.



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They sleep through the night undisturbed. Because their Slumber Rest blanket senses and responds to all these changes. Sending more warmth to her feet, less to his chest, simultaneously. And warming up all over when the room is too cold.

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BEHIND-THE-SCENES DECORATING INSPIRATION FROM FAVORITE ROOMS IN THIS ISSUE



TOM YEE

DECORATING DETAILS MAKE THIS ELEGANT show house room *(above and page 74)* seem livable and cosy. Did you notice how designer Katherine Stephens used a less formal plaid lining on swagged window valances? Or the sofa's fringe, reminiscent of another era but done in a new way? Here, the fringe is placed to conceal the awkward break between seat cushion and pleated skirt. Tiny wooden beads in the fringe echo the room's grain-painted moldings. A personal mix of accessories, casually placed, makes you feel the owner has just left the room for a moment.



ELYSE LEWIN

YOU, TOO, CAN PAINT A ROSE BORDER like the one Rasa Arbas created *(right and page 70)*. Its design, drawn from an actual long-stemmed rose and simplified to reflect the style of the turn-of-the-century Arts and Crafts movement, has been developed into a two-part stencil pattern. It's easy to adapt to any area and can be executed in latex or oil-based paints. To order stencil and easy-to-follow instructions, send a self-addressed, stamped #10 envelope with a check or money order for $5 to: Rasa Arbas Designs, 306 22nd St., Santa Monica, CA 90402.

COLORFUL PUNCTUATION COMMANDS ATTENTION. In Helen Hayes's blue and white bedroom *(below and page 92)*, a collection of opaline jars and vases are grouped on her side table near photographs and other objects of great sentimental value.

THE PROBLEM OF TOO MANY TINY WINDOWS is cleverly and simply solved *(right and page 76)*. Designer Susan Zises Green created the illusion of three graciously proportioned windows by hanging elegant trimmed chintz from just under the crown molding; she played down the other two with simple curtains of Irish linen, also used for the bed curtains. A bonus: The linen-draped windows let in plenty of light. ■

—PHYLLIS BARTLETT





TOM YEE



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ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE



TASTE OF FALL

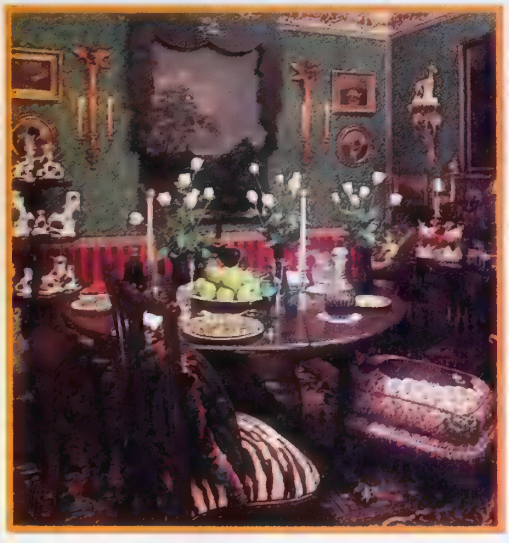
DESSERT AT TIFFANY'S

Serve a heart-shaped tarte Tatin with whipped cream studded with violets and rose petals for a seductive autumn dessert. The recipe and Pompadour-inspired china are from a new book, *Tiffany Taste* ($60)—a veritable cornucopia of table setting and floral arrangement ideas by the arbiters of good taste.

Tiffany Taste by John Loring. Copyright © 1986 by Tiffany & Company, Inc. To be published by Doubleday & Company, Inc.

CANINE FANTASY

At the most recent "Entertaining People" benefit in Washington, DC, designers celebrated the ever-popular British style. New York designer Ann LeConey created an intimate room for a quiet dinner with the comfort of canine company. In fact, the entire room is filled with dog motifs, from the Cowtan & Tout, Inc. wallpaper border and paintings to Colefax and Fowler chintz cushions from Clarence House.



TOM YEE



TOM YEE

TABLE FOR TWO

Also at the "Entertaining People" benefit, Washington, DC, designer Penne Poole created a cozy setting for breakfast tucked in a corner by the stairs. A fresh country feeling is achieved with soft colors, a small-print chintz used on chair seats and lots of white. Wallpaper from Brunschwig & Fils. This annual fund-raiser for The Washington Home and Hospice will be Nov. 4 to 8 at the Four Seasons Hotel.

LET THEM EAT BRIOCHE

First it was the croissant, then scones and muffins took center stage. Now it's brioche, that rich, buttery egg bread so relished by the French. Chefs countrywide are using it for everything from sandwiches to desserts, and even shops—such as New York's Golden Brioche—are specializing in the bread. We love it for French toast, canapés and charlottes.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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Baker's

There's a taste of heaven in every bite of Baker's® Chocolate Chunk Cookies, 'cause they're made with big chunks of rich Baker's® Chocolate. And for even more chocolate heaven, there's the Dipped Double Chocolate Chunk Cookie. Either way you make 'em, chunk cookies with Baker's® are pure heaven.

SUPER CHOCOLATE CHUNK COOKIES

1 cup all-purpose flour
½ tsp. each CALUMET® baking powder and salt
½ cup (1 stick) butter or margarine, softened
½ cup granulated sugar
¼ cup firmly packed brown sugar
1 tsp. vanilla
1 egg
1 package (8 oz.) BAKER'S® Semi-Sweet Chocolate cut into large (½ inch) chunks*
¾ cup chopped walnuts (optional)

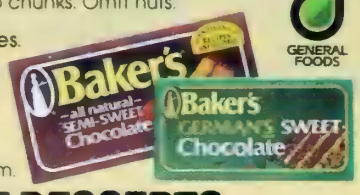
*If desired, arrange additional 4 oz. BAKER'S® Semi-Sweet Chocolate chunks on tops of cookies before baking.

For best results use BAKER'S® Semi-Sweet Chocolate.

1. Mix flour with baking powder and salt; set aside.
2. Beat butter, sugars, vanilla and egg until fluffy. (Do not use whipped butter or margarine.) Blend in flour mixture; stir in chocolate chunks and nuts. Chill dough at least 1 hour to prevent cookies from over-spreading during baking.
3. Drop dough, 2 inches apart, using heaping tablespoons onto ungreased baking sheets. Bake at 350° for 12 to 15 minutes or until lightly browned. Cool 2 minutes; remove from sheets and cool on racks. Makes 2 dozen 3-inch cookies.

Super Double Chocolate Chunk Cookies. Melt 1 square of the chocolate, cool and add to the butter-sugar mixture. Cut remaining squares into chunks. Omit nuts.

Chocolate Dipped Cookies. Melt and cool 1 package (4 oz.) BAKER'S® GERMAN'S® Sweet Chocolate. Partially dip cooled baked cookies in chocolate. Let stand until firm.



GENERAL FOODS

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PARTIES WITH PANACHE



A new cookbook by designer Lee Bailey presents delicious, straightforward recipes as well as entertaining tips for the most successful parties imaginable ▶

From *Lee Bailey's Good Parties*. Photographs and recipes copyright © 1986 by Lee Bailey. To be published by Clarkson N. Potter, Inc. All rights reserved









"The whole point of a party is for you and company to enjoy yourselves"

Some people really know how to give a party: The atmosphere is warm and inviting, the conversation flows and the food, of course, is delicious. In his new book, *Good Parties* (Crown, $20), designer and cookbook author Lee Bailey offers menus and advice for this kind of successful entertaining. The author believes that the hostess should feel comfortable about the party she is giving: Some people are at ease conducting an intimate dinner; others prefer to create a swirling three-ring cocktail party. If you find a casual buffet suits your style better than a formal black-tie affair, by all means, do what feels most comfortable. "Trust your own tastes and instincts," says Mr. Bailey, who believes that what really counts in giving a successful party is knowing your own style well enough to make things flow seamlessly.

Your guest list is another important consideration. An outgoing, talkative group will help make an evening "go." "However," Mr. Bailey says, "it really only takes a single good talker to keep things rolling. If one isn't on your guest list, then *you* have to take on the role." Another conversation-booster is lighting. If your guests don't know each other well, turn up the lights during cocktails (bright lights make people more talkative), then lower them as the party gets under way.

As for tables and seating, Mr. Bailey prefers a round table, which "democratically brings everyone together" and encourages conversation beyond the left-to-right, right-to-left orientation. Another advantage: A round table will seat more people—a plus where space is limited. Don't forget that crowding can be an asset. It creates a festive camaraderie. ►

Previous page: **Winter squash and leek purée.** *Left, from top:* **Pear and kohlrabi purée; seafood risotto; rustic salad with poached egg; cucumber, endive and walnut salad.**





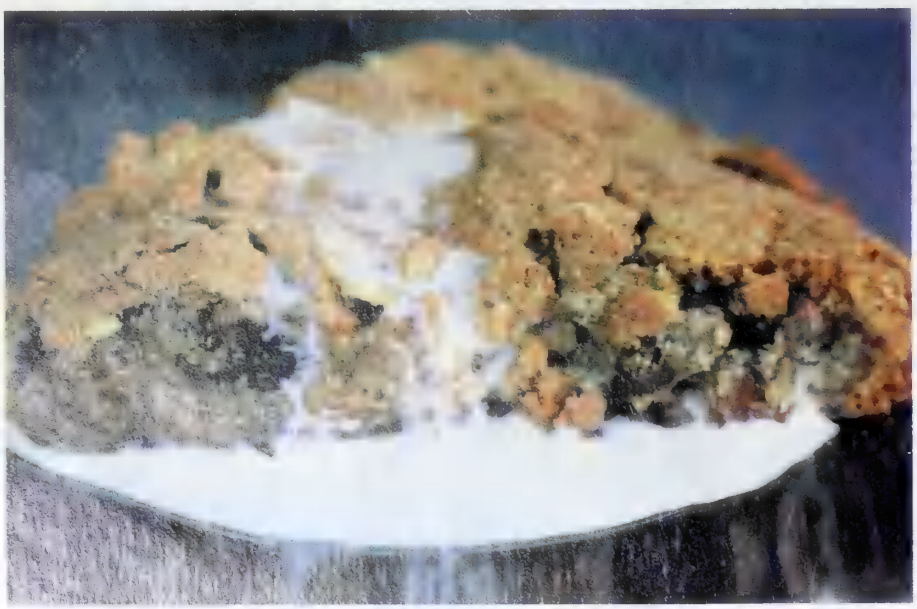




From top: Pork chop with raspberry sauce and fresh sage; salad of bibb lettuce and cheese; baked monkfish seasoned with soy sauce, accompanied by pasta and rice and carrot-cauliflower purée. *Right:* Grilled chicken breast with warm potato salad.







PARTIES WITH PANACHE

"Pay attention to details—everything else will follow"

Most of the recipes in *Good Parties* are quite easy and reflect Mr. Bailey's love for flavorful food with an honest, down-home personality. Examples: deliciously dressed salads, make-ahead vegetable dishes (such as the leek and squash purée on page 121), simply prepared fish, poultry and meats, and a lush array of desserts including old-fashioned pastries, puddings and cobblers.

Good Parties is divided into chapters that reflect the rhythm of Mr. Bailey's life—from "The Summer House," with hearty food to nourish body and soul, to "Winter Vacation," which includes recipes he uses in St. Barths every year. An entire chapter on raspberries (one of the author's favorite fruits) includes savory dishes—such as the pork chop with fresh berries and sage (*previous page*)—plus desserts that can be made with whole frozen berries if fresh ones are not available.

Mr. Bailey groups most of his recipes into menus and offers a "game plan" for each. He indicates how far in advance a dish can be made, what can be prepared ahead and reheated and which dishes need to stand so flavors can "mature."

Many of Mr. Bailey's menus include very simple dishes—such as sliced oven-browned potatoes sprinkled with salt, pepper and rosemary—and unusual foods, such as mustard greens, which are something of an oddity to the Northern palate. Although serving out-of-the-ordinary foods or very simple dishes requires confidence, Mr. Bailey believes that the more idiosyncratic the party style, the better, as it makes for a more memorable affair. ■

—SARAH BELK

Left, from top: **Blackberry roll with fresh blackberry sauce; blackberry ice with peanut butter cookies; date tart with heavy cream.** *Opposite:* **Raspberry-apple summer pudding** *(top)*; **apricot cobbler** *(bottom)*.

RECIPES BEGIN ON PAGE 136







Every one of these rare,
historic re-creations is dramatically different
in size, shape and decoration.

The Victoria & Albert Museum

From the world's foremost
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For these are truly captivating little teapots, wonderfully varied in size and shape as well as in decoration. Each one is delightfully different from all the others because they represent the height of porcelain artistry from China, Japan, Germany, Italy and France as well as England.

There is, for instance, a Flemish beauty from the famous Tournay factory, founded in 1751 under privilege from the Empress Maria Theresa. And a lavishly decorated teapot—rich with 24 karat gold and cobalt blue—re-creating an original in the ornate Imari style from the famous G man house of Meissen.

There's also a characteristic Chine teapot from Jingdezhen, site of the m famous porcelain kilns in China. The C nese influence is clearly seen in the C ental figures decorating a teapot creat by Worcester, for many years the m prolific producer of English porcelain.

The variety goes on. An 18th-centu French teapot from Mennecy in the V cennes style. An exquisite Venetian teap decorated in rich Italian rococo fashio

These are all full-scale re-creations some of the most beautiful teapots ev made—most of the treasured origin created in the 18th century, when tea w an expensive luxury and therefore sm but exquisite teapots like these grac



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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

How to Buy a Fine Old Wine



Most fine old wines are too expensive for everyday drinking. But there are occasions—a birthday, an anniversary, a celebratory dinner—when serving a special old wine that costs $50 to $75 a bottle would be well worth it. Here are some hints on how to make the right selection:

- Stick with the wine types that improve with age and purchase only the best vintages. Top choices: red Bordeaux ('70, '75), California Cabernet Sauvignons ('74, '75), Sauternes ('71, '75, '76), vintage Port ('63, '66, '70).
- Buy from stores that specialize in old wines and have good, cool storage—vital for wines over 10 years old. Ask how the wine is stored and if it has been tasted recently.
- Look the bottle over carefully. Avoid wines with yellowed labels or excessive airspace. (When the bottle is stood up, the level of the wine shouldn't fall below the bottom of the bottle's neck.)
- For serving, stand reds and ports upright for a day or two to settle. Decant just before serving.

SPECIALTY AMERICAN BEER

Ten years ago, Americans looking for flavor in their beer would have had to drink imported examples. Now there are scores of alternative American brews available nationwide. Many are made by tiny new enterprises ("microbreweries"), others by a handful of newly revived historic breweries. Even the giant companies are introducing specialty beers. The increasingly popular pub breweries make beer in the back room and serve it with food in the front, such as the Manhattan Brewing Company in downtown New York City.

Here's a short list of our favorite new brews. Types range from pale, refreshing lagers to English-style ales to dark stouts and porters. Expect to pay about $5 a six-pack. Try Boulder Porter, Boulder Extra Pale Ale, Anchor Steam Beer, Anchor Liberty Ale, Samuel Adams Boston Lager, Cold Spring Export, Jos. Huber Augsburger, Hibernia Dunkel Weizen, New Amsterdam Ale, Yuengling Porter.



WINES FOR GAME DISHES

Remember when game was exotic fare on most American tables? It's now quite trendy. Many fashionable restaurants feature quail, venison and buffalo, and it's no longer difficult to find pheasant in fine meat markets. Game cookbooks abound. More and more we're asked which wines to serve with game.

All types of game are more intensely flavored than ordinary chicken and beef, which means you need to serve very flavorful wines such as the rich, soft reds of California. For game birds such as quail or pheasant, we choose a medium-bodied red Pinot Noir. The 1984 Trefethen ($12) and 1983 Soleterra ($12) have lots of spice. Because duck and goose are particularly rich, we serve a lush, deep-flavored Merlot with them. Try the 1981 Jaeger Inglewood ($14), 1983 Pine Ridge ($12) or 1983 Gundlach-Bundschu ($12). With venison we like a fine California Cabernet Sauvignon such as 1982 Clos du Val ($14), a good Bordeaux such as 1981 Château Cos d'Estournel ($16), or a top Italian red such as the 1980 Antinori Tignanello ($16).■

KAREN SCHULD


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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



PRODUCE DEPARTMENT
This three-tiered storage bin from M. Kamenstein, Inc., is roomy enough to hold all your vegetables. Made of honey pine, the bin measures 16½ by 9¼ by 31¼ inches. It retails for about $70.

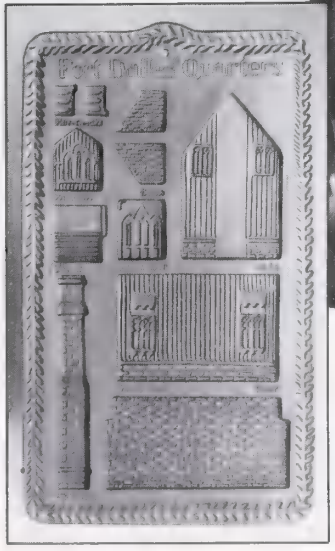


NEW TWIST
A fresh version of the pepper mill, the Pepper Machine by Chef'n takes just one hand to operate, and the grind can be adjusted according to your taste. Presentable enough to be invited to the table, it is 6½ inches high and made of molded plastic. It retails for $15.

RANGE OF ALL AGES
The House of Webster's cast-iron wall oven has vintage charm—with old-fashioned scrolling, coil-spring handle and porcelain lining—but it's made today and electrified. Measuring 23¾ by 27 inches, it retails for $575. A replica cast-iron range is also available.

UNDERCOVER OVEN
General Electric's new Omni 5™ under-the-cabinet oven does just about everything: microwaves, toasts, broils, bakes and microbakes. It is 23⅝ by 12¼ by 10 inches and has a .5-cubic-foot cavity. Retail price: about $290.





KAREN SCHULD

HOME BAKING
With Hartstone's new kits, making gingerbread houses does not require an architectural degree. Each kit includes detailed ceramic mold *(left)*, instructions and a "deed." In addition to the Victorian Board and Batten ($23), above, Hartstone offers a Log Cabin ($19) and Salt Box ($20).■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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ONEIDA

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Freshly made pasta has become so popular that many supermarkets now carry it. The difference between fresh and dried pasta is similar to that between freshly picked corn and corn that is several days old: There simply is no comparison. If you prepare fresh pasta the same day you buy it, it will taste as wonderful as if you had made it yourself. However, if you must buy pasta in advance, you can freeze it for several months.

Serve your pasta—fresh or dried—with a sauce of fresh vegetables (an autumn "Pasta Primavera"), one of tomatoes and hot peppers, or a sauce made with basil, garlic and sun-dried tomatoes. (Sun-dried tomatoes are a good alternative when vine-ripened tomatoes are out of season. Be sure to discard the bay leaf often found in the jar. Bay leaves are fine for seasoning, but poisonous when eaten.)

PASTA WITH VEGETABLES

- 2 packages (0.35 ounces each) dried porcini mushrooms
- 1/3 cup olive oil (preferably imported)
- 2 large cloves garlic, crushed
- 1 bunch scallions, chopped
- 1/2 cup chopped red onion
- 1 medium zucchini, sliced 1/4-inch thick
- 1 small yellow squash, sliced 1/4-inch thick
- 1 cup small broccoli florets
- 2 tomatoes, peeled, seeded and coarsely chopped
- 1 red bell pepper, cored, seeded and julienned
- 1/2 cup dry white wine
- 1/4 cup chopped fresh basil
- 2 tablespoons chopped fresh parsley
- Salt, freshly ground black pepper to taste
- 1/2 cup heavy cream or crème fraîche
- 1/3 cup grated Romano cheese
- 1 pound pasta, preferably fresh
- Additional grated cheese to serve

☐ Place mushrooms in small bowl. Add enough boiling water to cover and let stand 30 minutes. Drain well, cut into slivers, set aside.

☐ Place oil, garlic, scallions and onion in 4-quart microproof casserole. Stir well, cover and microcook on high 4 minutes, stirring after 2 minutes.

☐ Add reserved mushrooms, zucchini, squash, broccoli, tomatoes, red pepper, wine, basil, parsley, salt and pepper. Mix well, cover and microcook on high 6 minutes, stirring after 3 minutes. Add cream and cheese. Stir well, cover and microcook on high 2 minutes. Adjust seasoning.

☐ Toss cooked, drained pasta with half the vegetable mixture and place on serving dish. Spoon remaining vegetable mixture over top and serve with additional grated cheese. Serves 6 to 8.

SUN-DRIED TOMATO SAUCE

- 1 jar (6-1/2 ounces) sun-dried tomatoes packed in olive oil
- 3 cloves garlic, minced
- 1/4 cup finely chopped shallots
- 1 stalk celery, finely chopped
- 1 35-ounce container strained tomatoes
- 1 cup dry red wine
- 2 tablespoons chopped fresh basil
- Salt, freshly ground pepper to taste

☐ Drain sun-dried tomatoes; reserve oil. Discard bay leaf and spices; chop tomatoes.

☐ Place reserved oil, garlic, shallots and celery in 3-quart microproof casserole. Stir well, cover and microcook on high 4 minutes, stirring after 2 minutes. Add sun-dried tomatoes, strained tomatoes, wine, basil, salt and pepper. Stir well, cover and microcook on high 8 minutes, stirring after 4 minutes. Uncover and microcook on medium (50 percent power) 15 minutes, stirring every 5 minutes. Makes about 5 cups sauce.

TOMATO-HOT PEPPER SAUCE

- 1/4 cup olive oil (preferably imported)
- 4 cloves garlic, chopped
- 1-1/2 cups chopped onions
- 1 cup dry red or white wine
- 2-1/2 pounds fresh ripe tomatoes, peeled, seeded and coarsely chopped *(see note)*
- 1 or 2 fresh chili peppers, seeded and finely chopped (or substitute dried red pepper flakes to taste)
- 3 tablespoons chopped fresh basil
- 3 tablespoons chopped fresh parsley
- 1 tablespoon chopped fresh oregano
- Salt, freshly ground pepper to taste
- 1/4 cup tomato paste
- 1 teaspoon brown sugar

☐ Place oil, garlic and onions in 3-quart microproof casserole. Stir well, cover and microcook on high 5 minutes, stirring after 3 minutes. Add wine, tomatoes, chili pepper, basil, parsley, oregano, salt and pepper. Mix well, cover and microcook on high 8 minutes, stirring after 4 minutes. Add tomato paste and brown sugar and stir until thoroughly blended. Cover and microcook on medium (50 percent power) 15 minutes, stirring every 5 minutes.

☐ Process through food mill or pour into container of food processor and process, using pulse button or on/off motions, to desired consistency. Makes about 4 cups. *Note:* To peel tomatoes, place 8 cups water in 3-quart microproof casserole. Microcook on high 8 to 9 minutes or until water boils. Plunge tomatoes into boiling water and let stand 30 seconds. Peel and remove stem ends with sharp knife. ■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking will be necessary.

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QUICK COOK

Welcome fall with wild mushrooms and fresh pears

This month's menu is perfect for a cool October evening, when appetites crave more than the ethereal fare of summer. It's wild mushroom season, so I've devised a first-course soup using several varieties. The broiled lamb chops are ready in no time. Top them with rosemary butter and serve with sliced roasted onions. I use Comice pears for the clafouti, which I serve with plain yogurt sweetened with brown sugar and a splash of Cointreau. —MARTHA STEWART

MANY MUSHROOM SOUP

1/2 cup chopped leeks, white part only
4 tablespoons unsalted butter
1/2 pound domestic mushrooms, thinly sliced
1/2 pound fresh shiitake, chanterelle or porcini mushrooms, thinly sliced
1/3 cup dried wild mushrooms, softened in 1/2 cup warm white wine
4 large boiling potatoes, peeled and thinly sliced
1 quart chicken stock
1-1/2 cups half-and-half
1 cup heavy cream
Salt, pepper and nutmeg to taste
Whipped cream and 6 sautéed mushroom caps, to garnish

In a saucepan cook leeks in butter until tender. Add mushrooms and wine and cook until softened. Add potatoes and stock and simmer covered until potatoes are very soft, about 30 minutes. Cool slightly. Puree in a food processor. Return to saucepan. Add half-and-half, cream and seasonings and heat through (do not boil).

Ladle into bowls and garnish each serving with a dollop of whipped cream and a mushroom cap.



BROILED LAMB CHOPS WITH ROSEMARY BUTTER

12 well-trimmed rib lamb chops
2 tablespoons olive oil
1 tablespoon balsamic vinegar
2 to 4 tablespoons finely chopped fresh rosemary leaves
8 tablespoons unsalted butter, room temperature
Salt, freshly ground pepper to taste

Using a very sharp knife, score chops in a crisscross pattern on both sides. Brush with olive oil and vinegar and let stand in baking dish until ready to broil.

Mix rosemary and butter in a small bowl. (Do not process in food processor.) Set aside or chill until ready to serve.

Eight minutes before serving, place chops on broiling pan and broil about 4 inches from preheated broiler, 4 minutes per side (chops will be medium-rare) or to desired degree of doneness. Serve hot with a rounded teaspoon of rosemary butter on each chop. Season to taste. Serves 6.

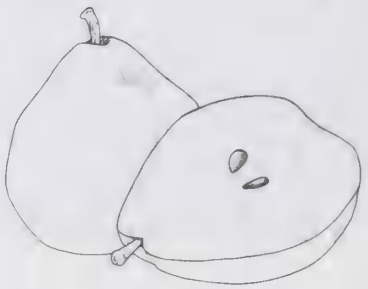
RICE WITH THYME AND SAFFRON

1 quart chicken stock
3 tablespoons butter
2 shallots, finely minced
2 cups long-grain white rice
6 sprigs fresh thyme
1/4 teaspoon saffron threads
1/2 teaspoon salt
Generous pinch freshly ground pepper

In a saucepan bring stock to boil. In a deep ovenproof skillet or casserole, sauté shallots in butter over medium heat until translucent, 3 to 4 minutes. Add rice and cook until rice is opaque, about 5 minutes. Add boiling stock, thyme, saffron, salt and pepper. Cover and bake in center of preheated 375° oven 18 minutes or until liquid is completely absorbed and rice is fluffy. Serves 6.

ROASTED ONION SLICES

Slice 2 large yellow onions and arrange in a baking dish in one layer. Sprinkle with 1/4 cup olive oil, salt and pepper to taste. Bake in preheated 375° oven until onion slices are tender and lightly browned.



PEAR CLAFOUTI

1 tablespoon butter, room temperature
1/2 cup sugar
3/4 cup milk
1/4 cup heavy cream
3 eggs
1 teaspoon vanilla
2/3 cup flour
Pinch salt
5 firm, ripe pears, peeled, halved and cored
3 tablespoons pear brandy or Cognac
1 to 2 cups plain yogurt
Splash Cointreau
Brown sugar to taste

Butter a 9- or 10-inch glass pie plate. Sprinkle bottom with 1 teaspoon of the sugar.

In blender or food processor, combine milk, cream, eggs, vanilla, flour, salt and remaining sugar. Blend at high speed 1 minute, scraping sides of container once.

Pour 1/2 cup batter in prepared dish. Arrange pears cut-side-down in the dish. Sprinkle with brandy and remaining batter. Bake in preheated 375° oven 45 minutes or until set. Serve warm with plain yogurt sweetened with brown sugar and Cointreau.■

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PARTIES WITH PANACHE

Continued from page 125

PEAR AND KOHLRABI PUREE

- 1 pound peeled and cubed kohlrabi
- 1/2 pound ripe pears, peeled, cored and quartered
- 1 tablespoon unsalted butter
- Scant 1/4 teaspoon white pepper
- 1/2 teaspoon freshly squeezed lemon juice
- Salt to taste
- Pinch freshly ground nutmeg

☐ In large saucepan simmer kohlrabi in lightly salted water 18 minutes or until tender. Drain.

☐ Place pears in steamer over boiling water and steam, covered, 3 minutes or until tender.

☐ In food processor puree kohlrabi, pears and remaining ingredients. Adjust seasoning to taste. Serves 6.

SEAFOOD RISOTTO

- 3 tablespoons unsalted butter
- 3 tablespoons olive oil
- 2 tablespoons margarine or vegetable oil
- 1 large carrot, finely chopped
- 1 large rib celery, very finely chopped
- 1 medium-large onion, very finely chopped
- 1 teaspoon fennel seed
- 1 garlic clove, crushed
- 1 cup chopped fresh parsley
- 1-1/2 cups arborio (short-grained Italian) rice
- 3/4 cup dry white wine
- 3 to 4 cups hot fish stock
- 1/2 teaspoon saffron threads
- 1/2 pound cooked shrimp, cut into large pieces
- 1/2 pound cooked lobster, cut into large pieces (or substitute crabmeat)
- 12 steamed littleneck clams, in the shell

☐ In saucepan heat 2 tablespoons butter, the olive oil and margarine. Add carrot, celery, onion and fennel seed. Cook until softened. Add garlic and parsley and cook 1 minute.

☐ Add rice and stir to coat. Cook until rice begins to turn opaque. Add wine and cook until wine has been absorbed.

☐ Add just enough simmering stock to barely cover rice. Simmer, stirring occasionally, until stock has been absorbed.

☐ Continue adding stock and stirring until rice starts to become al dente, adding up to 4 cups stock. In a small bowl, mix saffron with 1/2 cup hot water and add to rice. The rice is done when it is completely al dente. Season to taste.

☐ Sauté lobster and shrimp in remaining butter until warmed through; mix into rice. Serve hot, placing several clams on each plate. Serves 6.

RUSTIC SALAD

- 12 bacon slices, cut into 1/2-inch-wide strips
- 2 tablespoons safflower oil
- 2 tablespoons finely minced onion
- 2 tablespoons red wine vinegar
- 3 tablespoons olive oil
- 1-1/2 cups cubed French bread, lightly toasted
- 3 heads romaine lettuce, torn into pieces
- 6 eggs

☐ In large skillet fry bacon until crisp. Drain. Discard all but 3 tablespoons drippings; add safflower oil and onion and cook until golden. Add vinegar, salt and pepper to taste. Set aside.

☐ Heat olive oil in a separate skillet; add bread and fry until crisp. In bowl toss croutons, bacon, lettuce and enough dressing to coat.

☐ Poach eggs in simmering water. Remove with slotted spoon, blot dry and place on top of salads. Spoon a little dressing over eggs and serve remaining dressing separately. Serves 6.

CUCUMBER SALAD

- 2 tablespoons wine vinegar
- 1 teaspoon Dijon mustard

(Continued on page 138)

Black Bean



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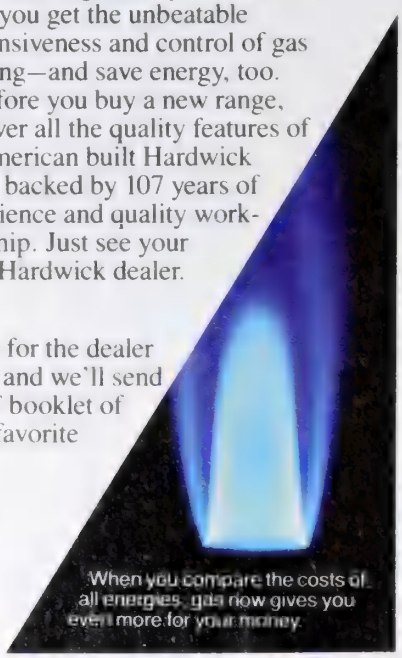
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PARTIES WITH PANACHE

Continued from page 136

- **2 tablespoons safflower oil**
- **3 tablespoons walnut oil**
- **1 small cucumber, peeled, seeded and diced**
- **3/4 cup coarsely chopped walnuts**
- **6 Belgian endive leaves, separated**

In small bowl mix vinegar, mustard, salt and pepper to taste. Whisk in oils and set aside. In another bowl combine cucumbers and walnuts.

Arrange endive leaves on platter; top with cucumber mixture and vinaigrette. Serves 6.

RASPBERRY PORK CHOPS

- **6 thick pork chops, trimmed**
- **Flour for dredging**
- **5 tablespoons unsalted butter**
- **3 tablespoons safflower oil**
- **3 medium onions, thinly sliced**
- **2 cups chicken stock (or more if necessary)**
- **1 tablespoon raspberry vinegar**
- **1/2 pint raspberries**

Season chops with salt and pepper to taste; dredge in flour. In ovenproof skillet heat safflower oil and 3 tablespoons butter. Brown chops on both sides. Remove chops; discard fat.

Line skillet with layer of onions. Top with chops; add 2 cups chicken stock. Cover and cook in preheated 350° oven 1 hour and 15 minutes, adding more stock if necessary.

Remove chops to platter; keep them warm. Skim off fat in skillet. Add vinegar and remaining 2 tablespoons butter. Add raspberries (reserve a few for garnish) and mash gently. Boil until slightly thickened. Spoon over chops; garnish with raspberries and sage leaves. Serves 6.

BIBB AND CHEESE SALAD

- **2 tablespoons freshly squeezed lemon juice**
- **1 generous teaspoon whole-grain mustard**
- **2 tablespoons mild olive oil**
- **4 tablespoons safflower oil**
- **3 medium to large heads Bibb lettuce, leaves separated, washed and dried**
- **3/4 pound St. Albray or Chaumes**

In small bowl mix lemon juice, mustard, salt and pepper to taste. Whisk in oils.

To serve, arrange lettuce leaves on individual plates with a slice of cheese in the middle. Spoon vinaigrette over all. Serves 6.

BAKED MONKFISH

Inspired by noted food writer M.F.K. Fisher.

Rub 3 pounds monkfish generously with soy sauce and let stand until fish comes to room temperature.

Line a large baking pan with foil and butter it lightly. Place fish in pan and bake in preheated 350° oven 7 minutes for each 1/2-inch thickness of fish or until opaque in center. Pour 2 tablespoons melted butter over fish, sprinkle with lemon juice and pan juices. Serves 6.

GRILLED CHICKEN BREASTS

- **3 medium garlic cloves, peeled and crushed**
- **1-1/2 teaspoons salt**
- **1/2 cup light brown sugar**
- **3 tablespoons whole-grain mustard**
- **1/4 cup cider vinegar**
- **Juice of 1 lime**
- **Juice of 1/2 large lemon**
- **6 tablespoons olive oil**
- **Freshly ground pepper to taste**
- **6 boneless, skinless chicken breast halves**

In bowl blend first 7 ingredients. Whisk in olive oil and pepper. Place chicken in shallow non-aluminum bowl and cover with marinade. Refrigerate 8 hours, turning once.

Let stand 1 hour at room temperature. Grill chicken over hot coals (or broil) 4 minutes each side, or until juices run clear. Garnish with endive and watercress. Serves 6.

(Continued on page 140)

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PARTIES WITH PANACHE

Continued from page 138

SQUASH AND LEEK PUREE

- 2 tablespoons unsalted butter
- 1-1/4 pounds seeded butternut squash, halved lengthwise
- 1/2 pound trimmed leeks, cleaned and cut into rounds
- 1 tablespoon plus 1 teaspoon crème fraîche
- 3/4 teaspoon salt
- 1/4 teaspoon freshly ground pepper
- Pinch freshly ground nutmeg

☐ Put 1/2 tablespoon butter in the cavity of each squash half. Place cut side up on oil-lined baking sheet and bake in preheated 400° oven 1 hour or until tender.

☐ In large saucepan simmer leeks in lightly salted water 15 minutes or until tender; drain.

☐ Scoop out squash pulp and puree in food processor with leeks, remaining butter, and crème fraîche. Add salt, pepper and nutmeg. Serves 6.

BLACKBERRY ROLL

- 2-1/4 cups all-purpose flour
- 3/4 cups plus 2 tablespoons sugar
- 1-1/2 teaspoons salt
- 1/2 pound (2 sticks) unsalted butter, chilled and cut into small pieces
- 2 pints fresh blackberries or raspberries (or whole frozen raspberries, thawed)
- 2 tablespoons melted unsalted butter

☐ In food processor process flour, 2 tablespoons sugar, salt and 1-1/2 sticks chilled butter in on/off motions until mixture resembles coarse meal. Add 4-1/2 tablespoons ice water and process until mixture is just beginning to form a ball. Wrap dough and refrigerate.

☐ In medium bowl combine 1-1/2 pints blackberries and 3/4 cup sugar. Set aside.

☐ On floured surface roll out the dough 1/4-inch thick. Cut out a 9-by-15-inch rectangle.

☐ Brush dough with melted butter and top with berry mixture. Dot with remaining chilled butter and roll up as you would a jelly roll.

☐ Place seam side down in a buttered baking dish. Cut several diagonal slits in top of roll. Sprinkle with additional sugar and distribute remaining blackberries around roll. Bake in preheated 450° oven 10 minutes. Pour 1/2 cup hot water around the roll. Lower oven temperature to 350° and bake 40 to 45 minutes longer. Slice and spoon juices on top. Serves 6 to 8.

BLACKBERRY ICE

- 1 pint fresh blackberries or raspberries (or whole frozen raspberries, thawed)
- 3/4 cup sugar
- 1 teaspoon freshly squeezed lemon juice

☐ In small non-aluminum saucepan, bring berries and sugar to boil over medium heat. Simmer 5 minutes and add lemon juice. Strain out seeds.

☐ Add 3/4 cup water and pour into non-aluminum baking dish. Place in freezer and stir every 20 to 30 minutes until frozen. (*Note:* If mixture becomes solid, process in food processor for a few seconds.) Serves 6.

PEANUT BUTTER COOKIES

- 1/2 pound butter, room temperature
- 1 cup sugar
- 1 cup light brown sugar
- 1 cup chunky peanut butter
- 2 eggs, well beaten
- 2-1/2 cups all-purpose flour
- 3/4 teaspoon baking soda
- Pinch salt
- 1 teaspoon vanilla extract

☐ In large bowl beat butter, sugars and peanut butter. Add the eggs and beat well. Sift in dry ingredients; blend well. Add vanilla and mix. Roll into a log, 13 by 3-1/2 inches. Wrap and chill 24 hours.

☐ Cut log into 1/3-inch thick slices and bake on lightly buttered baking sheet in preheated 350° oven 12 to 15 minutes or until golden brown. Makes approximately 50 cookies.

DATE TART

- 3 eggs, separated
- 3/4 cup sugar
- 2 tablespoons all-purpose flour
- 1 10-ounce package pitted dates, chopped
- 1 cup coarsely chopped pecans
- 1 cup heavy cream

☐ In large bowl beat egg yolks well while gradually adding sugar. Beat until mixture is pale yellow. In separate bowl toss flour, dates and pecans. Add egg mixture and mix well.

☐ In separate bowl beat egg whites until they stand in stiff peaks. Fold into date mixture.

☐ Spread into a well-buttered and floured 9-inch springform pan. Bake in preheated 325° oven 45 minutes. Cool 10 minutes; release pan and cool completely. Serve with cream. Serves 6 to 8.

RASPBERRY-APPLE PUDDING

- 1 pint fresh raspberries (or substitute whole frozen raspberries, thawed)
- 1 tart apple, peeled, cored and sliced
- Grated zest of 1 lemon
- 6 tablespoons sugar
- 8 to 10 slices raisin bread, crusts removed

☐ In large saucepan cook raspberries, apple, lemon zest and sugar until fruits begin to exude their juices. Cover and simmer gently 10 minutes.

☐ Line the bottom then the sides of a buttered 3-cup soufflé dish with enough bread to cover.

☐ Strain cooked fruit and reserve juice. Pour several teaspoons juice over bottom slices of bread and let stand until absorbed. Spoon fruit pulp into soufflé dish and top with a little more juice. Cover completely with remaining bread slices. Top with a plate that just fits inside the dish and wrap with plastic; place a weight on top. Chill 24 hours.

☐ Run knife around edge and invert soufflé dish onto serving platter. Serve with heavy cream and extra juice. Serves 4.

APRICOT COBBLER

- 1-1/2 cups all-purpose flour
- Scant 1/4 teaspoon salt
- 5 tablespoons unsalted butter, cut into small pieces and frozen
- 1/4 cup shortening, cut into small pieces and frozen
- 2-1/2 pounds fresh, ripe apricots
- 1 large tart apple, peeled, cored and sliced 1/2 inch thick
- 1 cup sugar
- 4 tablespoons unsalted butter

Make dough:

☐ In food processor process flour, salt, frozen butter and shortening with on/off motions until mixture resembles small peas. Add 1/4 cup ice water and process just until dough begins to cling together, about 10 seconds. (Add more ice water if necessary.) Wrap and refrigerate.

Make filling:

☐ Drop apricots into large saucepan of boiling water for about 10 seconds. Peel and pit apricots and cut into 1/2-inch-thick slices.

☐ Roll out dough to make a large circle. Fit into buttered 1-1/2 to 2-quart baking dish, allowing excess to hang over edge of dish.

☐ Heap apricots and apple into dish, mounding it in the middle. Cover with sugar and dot with 4 tablespoons butter. Flop ends of dough over fruit. Place in preheated 450° oven; reduce to 425° and bake 45 minutes. Serve with cream, whipped cream or ice cream. Serves 8 ■

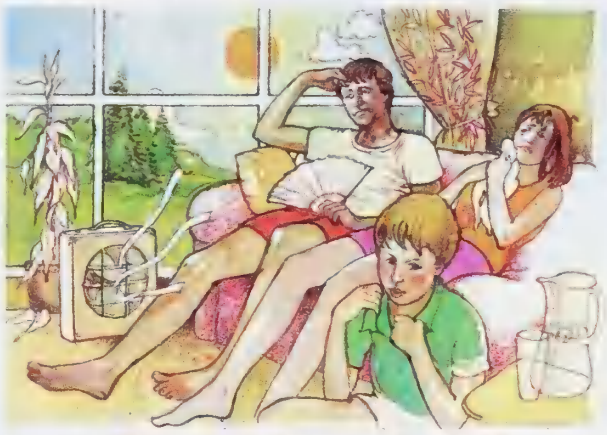


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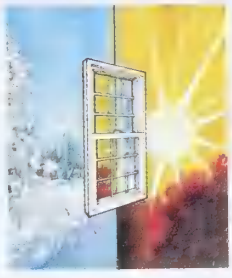
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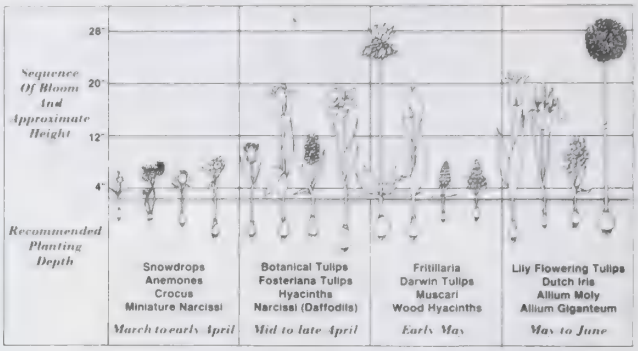
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PLANTING FALL BULBS



By TOM PRITCHARD

You can find bulbs at roadside farm stands, garden centers and nurseries, or you can order them from catalogs. (Make a selection soon; many unusual varieties are apt to be sold out by early fall.) Here are some planting tips that will assure your success:

Soil preparation: Although the type of soil is not important, it must be easily workable and have good drainage. Avoid low-lying areas with standing water. Heavy clay soils can be spaded up and lightened with additives such as sand, perlite, vermiculite, peat moss, compost, rotted leaves or a commercial potting mix. Where drainage is a problem, the area to be planted should be excavated six inches to a foot below the planting depth and you should add sand, cinders or gravel. Although bulbs require a constant supply of moisture to their roots during growing and blooming seasons, the bulbs themselves should never be allowed to sit in water.

Light requirements: Most bulbs prefer sunny locations. Early-flowering bulbs such as snowdrops, winter aconite, chionodoxa, crocus and early tulips and daffodils are relatively easy to place, because deciduous trees are still bare at their time of bloom. In planting late-blooming varieties, avoid areas that will be in dense shade by the time the bulbs are ready to bloom.

Planting depths: Most references indicate a planting depth for each type of bulb. A general rule of thumb: Smaller bulbs—such as muscari, hyacinths, scilla, crocus, and chionodoxa—should be planted at a bottom depth of about four to five inches; larger bulbs such as tulips and daffodils should be planted from eight to ten inches down.

Fertilizer: True quality bulbs contain all or most of the nutrients they need for the following season's flower. Therefore fertilizer added to the soil at planting time will help prepare the soil for the bulb's development in the *second* season. Use fertilizers high in phosphorus and potash; follow recommended directions.

Spacing: Spacing bulbs is done according to individual preference. Most bulbs divide and spread over time; allow room for this to occur. Package recommendations usually allow for division. If you desire a dense massing, plant bulbs closer together. Planted shoulder to shoulder, bulbs provide dense patches of color and appear to have been in the ground for years.

Forcing bulbs indoors: To force bulbs, you need only a little outdoor space to work in. Bulbs must endure an extended cold period before they are brought into the warmth of the house to bloom. A cold frame, a wooden box with a lid, is a perfect solution, or you can dig a trench in a sheltered spot, long enough to house the containers and about six to eight inches deep with good drainage. Most bulbs require at least 10 to 12 weeks of cold before they can be brought inside. Pots should be set up from October 15th to Election Day. The bulbs will bloom for three to four weeks beginning around mid-January.

Plant bulbs in shallow containers, such as terra-cotta saucers, or shallow window boxes; special bulb pans are available. Cover the tips of the bulbs with soil or allow bulbs to just peek out of the soil, depending on preference.

Once bulbs have good root growth and are showing some signs of top growth, move them indoors to a cool and shady spot for a week until the bulbs become accustomed to the light; then place them in a sunny location, and keep them well watered. Bulbs good for forcing include: grape-hyacinth, many narcissus (petticoat daffodil and angel's tears are interesting varieties), snowdrops, checkered lily, iris reticulata, glory-of-the-snow and others. Many tulips can be forced as well.■



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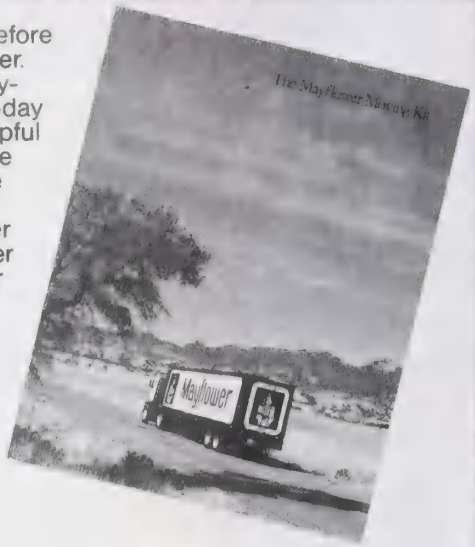
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TRAVEL: DOOR PENINSULA

Continued from page 60

reminders of the county's Scandinavian heritage. Its wood exterior is ornamented in typical Norwegian style, and the interior walls are covered with folk-style painting of biblical scenes.

WHERE TO STAY

Up and down the peninsula a wide variety of motels, hotels, cottages and inns provide vacationers with every imaginable type of accommodation in all price ranges. Although inns and bed-and-breakfast establishments comprise only a small percentage of the facilities, they are favored because they capture the turn-of-the-century spirit of Door Peninsula. One of the newer additions to this category is Ephraim's Eagle Harbor Inn, (414) 854-2121, ■ charming bed and breakfast whose nine bedrooms are furnished with marvelous antiques. Among modern motels, the Country House Resort Motel in Sister Bay, (414) 854-4551, stands out, thanks to its lovely location on seven acres adjoining Green Bay and its oversized outdoor whirlpool.

No matter what kind of accommodations you seek, the Door County Chamber of Commerce can assist in booking rooms. The free service is available by calling (414) 743-4456 or by writing to the Door County Chamber of Commerce, Box 219, Sturgeon Bay, WI 54235. Free brochures and booklets are available.

Door Peninsula is four to five hours north of Chicago by car, or can be reached by flying to Green Bay (45 minutes away by car) or Milwaukee. Commuter flights to Sturgeon Bay from Milwaukee and Chicago are available on Alliance Airlines and other airlines.■

Paula Silbey, a member of the American Society of Journalists and Authors, is an independent New York-based writer who specializes in travel and the arts.

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PRETTY PENNY'S LEADING LADY

Continued from page 95

Maybe I'm fickle, but then I like to divest. I find divesting is just as much fun. And I've given away so much. For instance, Charlie had a wonderful painting done of this house by Edward Hopper, who was born in Nyack. Right down the street is Hopper House, which you can visit. I gave that painting to Smith College." (A child actress, Helen Hayes was convent-educated in Washington, DC, where she was born. Miss Hayes never attended college, but she has received some 50 honorary degrees—one of the first was from Smith—and has established many scholarships.)

She marvels that she "almost let slip the silken cord that has held me in Nyack all these years." This was in the early 1960s. Her son, James MacArthur, was making his TV and film career on the West Coast and in Hawaii. In 1949 her daughter, Mary, a promising actress, had died at age 19 of polio. This was a blow Charles MacArthur never recovered from. After her husband's death in 1956, Miss Hayes found herself living alone. Friends thought she should sell the house and furniture and take an apartment in the city.

"It's funny that sorrow makes you so humble," she says. "You just don't feel that you're as wise as anybody else, because you got into such trouble and sorrow. So I followed their advice and decided I would have an auction and move. I wanted the auction to benefit the American Academy of Dramatic Art, and everything would go—everything except the few things we loved the most, things Charlie and I had bought or I had had even before we were married."

But Helen Hayes did not move out after all. "I came back to this house. It was almost empty, except for personal things like that needlepoint stool my mother made—and some things I was ashamed to sell because they were so tatty, for instance, that round oak table in the corner that I bought for $15 when it was painted aquamarine-blue." As a result of the auction, the academy started building a Mary MacArthur theater, and Helen Hayes MacArthur, at 63, had to start all over.

To help her restore the house to its old beauty and comfort, she called, as always, on Laura Mako, an interior designer and also a friend. "We know each other's wishes and feelings so well. She lives in Beverly Hills but comes from southern Maryland. That's where we knew each other first. My father spent his last years there, on the Chesapeake Bay, and I used to go down for summers with the children."

The rose fabric is from a more recent refurbishing and also "thanks to Laura. Mr. Bragaline [of Kent-Bragaline, Inc.] had made it, oh, years ago and he made it again for this house. As you can see, I like green inside and out, and roses are my favorite flower."

Helen Hayes says she grows roses "for my own amazement," and despite the asthma that now besets her when she insists on "watering the garden with the sweat-of-me-brow." At one time she won ribbons from the Rockland County gardening societies. Arranging flowers is also a delight, "but I'm so mad for the rose itself that I don't like to mix roses with other things. If they come in a box with florists' baby's breath or ferns, I throw it out in rebellion. But on a trip to London, someone sent me an arrangement of roses with Queen Anne's lace. I loved it."

Wildflowers are another of her passions. She grows them, and she helped found the National Wildflower Research Center. A whole side yard is devoted to wildflowers this year. Miss Hayes also has a fern and woodland wildflower garden, and in the middle of the rose garden, a lily pond. "A friend of mine said, 'Tell me what kind of lilies you have and what you do with them in winter.' I couldn't tell her a darn thing except that they're ordinary natives, like the ones in Monet's garden. They've been sitting in tubs at the bottom of the fish pond for at least 45 years."

The garden for roses and waterlilies was designed in the 1930s by Helena Rossi, a landscape designer sent over by Queen Wilhelmina to do the Netherlands Pavilion for the 1939 World's Fair. (This visitor found it magical to think of still another queen influencing the actress's life. Miss Hayes had played Shaw's Cleopatra in 1925, *Mary of Scotland* in 1933-34, *Victoria Regina* in 1935-38, and would play a Russian empress later in the 1956 film *Anastasia*, with Ingrid Bergman.)

Of her namesake rose, the Helen Hayes—described as yellow flushed with pink and "vigorous, with continuous bloom" in catalogs when introduced in 1956—she says: "Helen Hayes has never become one of the important roses. It is small and not spectacular. Very unobtrusive. But it's the first rose to bloom in spring, for me, and the last to give up in the autumn. It outblooms them all. And the big peak of its wonders is that it has almost no thorns."

A rose, it seems, a bit like the small but spectacular Miss Hayes herself. ■



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All prices are approximate.

CORRECTION

In House Beautiful, May '85, the New Jersey Show House bedroom, page 129, was designed by Sheridan Maddock, Lambertville, NJ; (609) 397-3406.

ALL THE TRIMMINGS

●*Page 10:* **Peach stripe wallpaper #88019.7,** 27 inches wide, $22.50 per roll; **Trianon #81296.2 hand-printed swag border,** 8¾ inches by 18¾ inches high, $12 per yard; **Somerset #7808-1 hand-printed 100 percent cotton chintz,** multi/tan moiré bold, 54 inches wide, 23½-inch repeat, made in Switzerland, $66.75 per yard; **Kildare Rosette #81326.7,** 5¼-inch design height, 13¼-inch repeat, $7.50 per yard; **Green, coral, pink braided silk crepe gimp trim #C-41-1,** ⅞ inches wide, with tape, $18.30 per yard, without tape, $15.60 per yard—Scalamandré (T), 950 Third Ave., New York 10022. **Green, coral and gold tassel fringe #764** (discontinued), suggested substitute Le Rosier, 100 percent viscose, 3 inches wide, $90 per yard—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Wedgewood Delft Tassel #89H 0922,** 100 percent rayon, $11.25 per yard—Schumacher (T), 939 Third Ave., New York 10022. *Top right:* **Peaweed green #112644 background wallpaper,** $36 per yard; **Odeon #2 blue, yellow, white rope border #10732,** $7.50 per yard; **Noroy fringe #90268** blue and white tassel, color 2, $93—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Cranleigh corner of pink roses #103A,** $6 per yard; **corresponding border #101,** $9 per yard; **jumbo braided cord #804,** $36 per yard—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Royal Bow #6062C border,** $9.95 per yard—Schumacher (T), 939 Third Ave., New York 10022. **Rose Swag #RS-742-W blue and green border,** $4.95 per yard—Raintree Designs Inc. (T), available through Kirk-Brummel Associates Inc. (T), 979 Third Ave., New York 10022.

●*Page 11:* **Background wallpaper #W-26,** red, Ragging Collection, $18 per 5-yard roll; **coordinate stenciled leaf border #BL-26,** 11 yards per roll, $18; **Grand Galon Toledo #GGT-3030/01 red chain-link trim,** $13.50 per yard; **Frange Valencay #FVY 109/gcm,** $81 per yard; **Galon Cablee #GC 814,** $15 per yard; **Hope Cottage Border #9207-6 red and white wallpaper,** $13.50 per yard—Clarence House (T), 979 Third Ave., New York 10022. **Amesbury #117A red and white ribbon corner,** $3 per corner; **corresponding border #115,** $6 per yard—Cowtan & Tout, Inc. (T) 979 Third Ave., New York 10022. **Greek border #124004,** red and gold, $18 per roll, 33 feet—Arthur Sanderson & Sons (T), 979 Third Ave., New York 10022. **Aylesbury #5880G black border with pink roses,** $7.95 per yard; **Arista tassel fringe #8-90563,** 100 percent polyester, 2 inches wide, champagne and burgundy, $34 per yard—Schumacher (T), 939 Third Ave., New York 10022. **Bosphore border #11541.06,** $10.50 per yard—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Architectural element**—Irreplaceable Artifacts (R,T), 14 Second Ave., New York 10003. *Bottom:* **Aqua #888 background metallic wallpaper,** sold in panels, 23¾ by 9 feet 8 inches, $63—Scalamandré (T), 950 Third Ave., New York 10022. **Ribbon and pearl hand-painted pink and emerald border #6194B,** $5 per yard; **St. Auban border #6196A,** pink and green, $7 per yard—Schumacher (T), 939 Third Ave., New York 10022. **Perrin Wide braid #90437,** color 17, $25.50 per yard—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Christelle Rope #T8551585,** red and pink, $9 per yard; **Tivoli Fringe #T851483,** blue and white, $39 per yard—Lee Jofa/Groundworks (T), 979 Third Ave., New York 10022. **Ashley floral chintz #2572,** $54 per yard—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022.

HB TODAY

●*Page 35:* **Hill House chair by Charles Rennie Mackintosh**—Atelier International, Ltd. (T), 595 Madison Ave., New York 10022.

●*Page 38:* **Leaf collage by Gerd Verschoor**—Lenculenstraat 13, 6211 Kp, Maastricht, The Netherlands, 043-216096. **Ceramics, desk accessories, clocks, furnishings, crafts** (inventory subject to change)—Complements (R) 575 Worcester Rd., Natick, MA 01760; Copley Place, Copley Square, Boston, MA 02116; 309 Beacon St., Brookline, MA 02146; South Shore Plaza, Braintree MA 02184; 519 Boston Post Rd., Orange, CT 06477; 292 Madison Ave., New York 10016.

●*Page 40:* **Kelter/Malcé,** 361 Bleecker St., New York, 10014. The Antiques Show, Pier 92, W. 52nd St., New York. **W. Graham Arader III,** 23 E. 7th St., New York 10021; 1308 Walnut St., Philadelphia, PA 19107; 560 Sutter St., Suite 201, San Francisco, CA 94102; 2800 Virginia St., Houston, TX 77098; 1317 Berwick Ave., Atlanta, GA 30306; 110 E. Delaware Pl., Suite 1504, Chicago, IL 60611. San Francisco Fall Antiques Show will be at Fort Mason Center, Pier 3, Marina Blvd. at Buchanan St. **Cherchez's mail-order catalog is $1**—Cherchez (R), 862 Lexington Ave., New York 10021.

TRAVEL: DOOR COUNTY, WIS.

●*Page 48:* **Photograph**—Norwegian-American Museum, 502 W. Water St., Decorah, IA 52101.

HB AWARDS 10 BEST SHOW HOUSE ROOMS

●*Page 63: Designers:* Marie Navarro, Pat Navarro and Margaret Casey, Morewood Interiors, 288 Morewood Ave., Pittsburgh, PA 15213. Sponsored by The Junior League of Pittsburgh at the William Warren Card Mansion. **Custom-tufted sofa**—Morewood Interiors **Le Rousier #9155 fabric on sofa**—Cowtan & Tout,

smoke
please try Carlton.

Inc. (T), 979 Third Ave., New York 10022. **Sea Frost #4573-50 drapery fabric**—B. Berger (T), 1608 E. 24th St., Cleveland, OH 44114. **Botanical prints**—Moore Galleries (R), 4951 Centre Ave., Pittsburgh, PA 15213. **Bamboo-style armchairs**—Louis Solomon (T), 380 Second Ave., New York 10010. **Green moiré stripe fabric #1540-5 on seat**—Fonthill (T), 979 Third Ave., New York 10022. **Scrolled-iron chandelier**—Francis Norwalk Lighting Inc., 4017 Liberty Ave., Pittsburgh, PA 15219; (412) 621-8005. **Wall sconces, birdcages, coffee table of papier mâché and mother of pearl, tray on stand, console, Trumeau mirror, Chinese vase**—Morewood Galleries (R), 288 Morewood Ave., Pittsburgh, PA 15213. **Sisal floor covering**—Asia Carpeting & Decorating Co. (R), 4749 Baum Blvd., Pittsburgh, PA 15213. **Painting**—Labella Painting Co., 7227 Butler St., Pittsburgh, PA 15206. *Contractor:* Reiber Co., 8100 Ohio River Blvd., Pittsburgh, PA 15202.

● *Pages 64 and 65: Designer:* Ann Weber, ASID, with Patrice Brunner. Ann Weber Interiors, 4005 Spicewood Springs Rd., Austin, TX 78759-8606. Sponsored by Hospice Austin at the Henderson Family Mansion. **White Linen #70 paint**—Benjamin Moore (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645. **Marblesk flooring,** Centennial collection—Congoleum (M), 383 World Trade Center, 205 Stemmons Freeway, Dallas, TX 75258. **Randolph & Hein Thebes lounge chair,** $2,450—John Edward Hughes (T), 1025 No. Stemmons, Dallas, TX 75207. **Reed bedside table with pickled pine finish,** $595—Pettigrew Associates Inc. (T), 1444 Oaklawn Ave., No. 545, Dallas, TX 75207. **Bed frame**—Pflasters/Zimports (T) 1532 Highline, Dallas, TX 75207. **Giornino 100 percent linen sheets,** queen size, one top, two pillow cases, $330—White Linen Inc. (T), 202 W. 40th St., New York 10018. **Ceiling fixture,** Veluce Italian import—Lighting Inc. (R), 8640 Shoal Creek, Austin, TX 78758. **Floor lamp with frosted glass shade and foot dimmer,** rust and green, $1,300—Pflasters/Zimports (T), 1532 Highline, Dallas, TX 75207. **Gold lacquer-finished chair,** $695—Russell Stanley Associates (T), 1127 Shaol Creek Blvd., Austin, TX 78701. **Rivoli border paper**—Schumacher (T), 939 Third Ave., New York 10022.

● *Page 66: (top) Designer:* Paulette Carragher and Kathy Harman, The Corner Cupboard Antiques and Interiors, 615 Tuxedo Pl. NW, Atlanta, GA 30342. **Antique French chest of drawers**—William Word (R), 2285 Peachtree Rd., Atlanta, GA 30305. **Red Regency box on chest**—Tom Hayes Antiques (T), 351 Peachtree Hills Ave. NE, Atlanta, GA 30305. **Antique French mirror**—Travis (T), 351 Peachtree Hills Ave. NE, Atlanta, GA 30305. **French wall sconces** (painted and gilded pine)—The Corner Cupboard Antiques (R), 615 Tuxedo Pl. NW, Atlanta, GA 30342. **Custom Piedmont chairs; Lenore File Taffeta #14162, color 8052, Gabrielle Tassel/Cartissane tassels, Gabrielle Rope/ #904-85/15 cording; Roses et Rubans glazed chintz #77358.4C on recamier and throughout room; Piquenique #77163.4C yellow stripe fabric for curtains**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Floors pickled and stenciled**—Babs Moore (R), 4389 North Elizabeth La., Atlanta, GA 30339. **Curtain workroom**—Jeanette's Decorating Service (T), 1032 Cherokee St., Smyrna, GA 30080. **Wall glazing and trompe l'oeil frame over mantel**—Chuck Worth and Don Beleatu of Consumer Designs (T), Piedmont Rd. NE, Atlanta, GA 30305. **Flowers**—Michael Evans Design (R), 34 Irby Ave. NW, Atlanta, GA 30305. **Pillows with hand-painted design on cotton taffeta**—Ad Lib (R), 517 E. Paces Ferry Rd., Atlanta, GA 30305. **Bed,** custom-made—Country Cupboard Antiques (R), 615 Tuxedo Pl. NW, Atlanta, GA 30342. **Linens**—D. Porthault Inc. (R), 57 E. 57th St., New York 10022. **French 19th-c. walnut recamier and porcelain rose medallions, Chinese blue and white garden seats**—Jane Marsden Antiques (T, R), 2299 Peachtree Rd., Atlanta, GA 30305. **Periwinkle mohair throw with ribbons**—Mabel's (R), 1046 Madison Ave., New York 10021. **Bedside table with marbleized top**—Tom Hayes Antiques (T), 351 Peachtree Hills Ave. NE, Atlanta, GA 30305. **Chapman bedside lamps with custom-made shades**—Georgia Lighting Co. (M), 530 14th St. NW, Atlanta, GA 30318. *Bottom: Designer:* Karen Prewitt, Quattro Canti Interiors, 33 Hazell St., Charleston, SC 29401. Sponsored by the Charleston Symphony Orchestra League to benefit the Charleston Symphony Orchestra at the McManus-Brown House. **Writing desk, c. 1840, #190015, commode table, c. 1790, #329045**—Coles & Co. Inc. (T, R), 84 Wentworth St., Charleston, SC 29401. **Chippendale armchair,** Edward Farrell Ltd.—Brittain's (R), King St., Charleston, SC 29401. **Lalique drapery fabric #S20768,** desert sand, $16 per yard—Biscayne Fabrics (T), PO Box 370489, Miami, FL 33137. **Tibetan rug D-73039,** $990—Shearings Inc. (T, R), The Quadrangle, 630 Skylark Dr., Charleston, SC 29407. **Comforter fabric and table kerchief #174158,** $110 per yard—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Starlight chintz #30E1121-1,** Spruce, $15 per yard—Waverly (T, R), 939 Third Ave., New York 10022. **Leather love seat,** Bridge of Wier Leather Co. Ltd. of Scotland, $1600; **chest on chest**—John Gibson & Co. (T, R), 183 Kings St., Charleston, SC 29401. **Alabaster lamp and humidor**—Elegant Options of Ruth P. Irvin Interiors (R), 191 E. Bay St., Charleston, SC 29401. **Octagonal chair-side table,** $425—Madison Square Furniture (N), PO Box 65, Hanover, PA 17331; (800) 233-4461. Lismore Waterford brandy snifter—Waterford (M), 225 Fifth Ave., New York 10001.

● *Page 67: (top) Designer:* Ingrid Goulston, Ingrid Interiors, 177 Tilden Rd., Scituate, MA 02066. Sponsored by the Junior League of Boston at the Lyman Estate. **Pine furniture:** plate rack, c. 1860; hanging kitchen wall cupboard, Scandinavian, c. 1860; trundle bench, c. 1840; farm table, c. 1860; corner cabinets, c. 1880; two-door painted armoire, c. 1860; silver cabinet, c. 1880; washstand, c. 1900; half-round table, c. 1900—Danish Country Antiques (R), 138 Charles St., Boston, MA 02114. **French country cotton fabric, Oulivado #1 Escondiho, for curtains and seat covers**—Derry & Brink (R), 313 Washington St., Brookline Village, MA 02146. **Antique Belgium wood stove** with hand-painted Delft motif—Erickson's Antique Stove Inc. (R), Littleton, MA 01460. **Original old Spanish hand-painted tiles as backsplash; terra-cotta floor, prefinished Italian tile**—Boston Tile Co. (T, R), 852 Providence Highway, Dedham, MA

(Continued on page 152)

PRODUCT INFORMATION

Continued from page 151

02026. **Hand-painted decoration over window panels and doors**—Joanne Dole, 51 Livermore Rd., Wellesley Hills, MA 02181. Oil-lamp light fixture—City Lights (R), 2226 Mass Ave., Cambridge, MA 02140. **Finish custom rag rug**—Transitions (T), School St., PO Box 119, Caryle, MA 01741. **Basket flower china, old pressed glasses, bowls, copper pots**—Williams Sonoma (R), Mail Order Department, PO Box 7456, San Francisco, CA 94120-7456. **Custom-mixed paint**—Hancock Paint Wallpaper & Rug Centers (R), 166 Chief Justice Cushing Hwy., Cohasset, MA 02025. **Seamstress**—Regina Bibb (T), Wellesley, MA 02181. **Carpentry**—Mike Hanrahan Remodeling, Hingham, MA 02043. **Plants**—Plant Interiors South (R), 20 Crescent Ave., Scituate, MA 02066. *Bottom: Designer:* Julie Atwood Design, 770 Broadway, Sonoma, CA 95476. Sponsored by the Queen of the Valley Hospital Foundation at the Pelissa family home. **Cabinetry and pine shelving**—Mike Peck Designs, PO Box 879, Glen Ellen, CA 95442. **Antique light fixtures**—Nowell's Inc. (R, T), 490 Gate 5 Rd., Sausalito, CA 94965. **Country Tile concrete floor pavers, California Cobble counter-top tile**—Sunset Tile (R, T, M), Napa, CA. **Paint and wall texture**—Lloyd Wick Painting (R), Rebecca Schulte, Sonoma, CA. **Roman shades**—Decorator Window Coverings (T), PO Box 972, St. Helena, CA 94574. **Parchment-color sink**—Kohler Co. (N), Kohler, WI 53044. **Brass sink faucet**, Chicago Faucet Co.—Sunrise Speciality (R, T), 2210 San Pablo Ave., Berkeley, CA 94702. **GE refrigerator** (discontinued), **Frigidaire #REG-5338M range, KitchenAid KDC-61 dishwasher**—Phil's Inc. (R), Petaluma, CA 94552. **Handmade pottery stools, bench, glassware**—The Apple Box (R), 124 Kentucky St., Petaluma, CA 94952. **Pine plate rack**—The Irish Peddler (R), Napa, CA. **Pottery Squirrels by Margaret Hudson**—Julie Atwood Design. **Floral design**—Taylor's of Sonoma (R), 147 E. Spain St., Sonoma, CA 95476.

●*Pages 68 and 69: Designer:* Scott C. Lamb Interior Design, 1701 Broadway, San Francisco, CA 94109. Sponsored by the San Francisco University High School Scholarship Fund at the Clayburgh House. **Custom-made classic Venetian reproduction mirror,** 48 by 80 inches high, gilded, painted or wood finish; **antique Italian chandelier**—Brustlin Workshop (T), 8445 Melrose Pl., Los Angeles, CA 90069. **Sofa and lounge chairs** available through Scott C. Lamb Interior Design. **Chanelle #5570 fabric on sofa and lounge chairs,** ivory—Henry Calvin (M), 290 Division St., San Francisco, CA 94103. **Bullion Tassel Twist fringe**—West Coast Trimmings Co. (R), 466 S. Robertson Blvd., Los Angeles, CA 90048. **Tiger Velvet #K-3353 fabric on throws**—Old World Weavers (T), 136 E. 57th St., New York 10022. **March Main Damask #32135-2 tablecloth**—Clarence House (T), 211 E. 58th St., New York 10022. **Fringe,** 7-inch knotted, custom color—Kenneth Meyer (T), 327 Sixth Ave., San Francisco, CA 94119. **Baroque gilt wood console with *faux*-marble top; Rococo footstool; Rococo painted and parceled gilt settee; Burmese iron ceremonial rain drums, 18th c.; Sukotai pottery vessel, 14th c.; Chinese celedon plate, Sung dynasty, 12th c.**—Foster-Gwin Antiques (T, R), 425 Jackson St., San Francisco, CA 94111. **Kumo cocktail table with crackled linen finish, Zen small chair, side tables**—Sloan-Miyasato, 2 Henry Adams St., Space 207, San Francisco, CA 94103. **Custom-finished floor lamps, wicker box**—George Frederic Burns (T), 2 Henry Adams St., San Francisco, CA 94103. **Antique bronze d'ore candlesticks**—Bauer Antiques (R,T), 1078 Union St., San Francisco, CA 94103. **Wall lamps**—Hanson Wall Lamp (T), 121 E. 24th St., New York 10010. **Custom shades for lamps**—Scott Lamb Interior Design. **Lithograph by Pablo Picasso**—Erika Myerovich Gallery (R), 231 Grant Ave., San Francisco, CA 94109. **Eucalyptus-colored wall paint**—Roy Anderson Paint (R), 345 S. Van Ness, San Francisco, CA 94103. **Custom-finished floors**—Tree-Lovers Floors (R), 2854 25th St., San Francisco, CA 94110. **Flowers**—Fioridella (R), 1920 Polk St., San Francisco, CA.

●*Pages 70 and 71: Designer:* W.S. Holbrook with Randy Sanchez, 1440 Vista La., Pasadena, CA 91103. Sponsored by the Pasadena Junior Philharmonic Committee with ASID to benefit the Los Angeles Philharmonic Orchestra and Pasadena Area Youth Music Education at the Hallady Family Home. *Right:* **Black lacquer chair and silver candlesticks**—Brustlin Workshop (T), 5070 Santa Monica Blvd., Los Angeles, CA 90029. **Wallcovering #RL-1323-1 and fabric on chair and dressing table**—Decorators Walk (T), Robert Lehr Co., CS 1052, Hicksville, NY 11802. **Shades and candlesticks for silver lamps**—Dagmar Lampshades (R), 712 N. La Cinega Blvd., Los Angeles, CA 90069. **Mirror frame**—Elkan Custom Furniture (R), 7429 Melrose Ave., Los Angeles, CA 90046. **Antique chest and stone watering trough**—G.R. Durenberger (R), 31431 Camino Capistrano, San Juan Capistrano, CA 92675. **Slipcover for chair and dressing-table cloth**—Monty Allen Slipcovers (R), 5537 Bilouxi Ave., N. Hollywood, CA 91601. **Matchstick blinds**—Cost Plus Imports (R), 3265 E. Coast Blvd., Pasadena, CA 91721. **Glass and mirror**—Crown City/Turner Glass (R), 145 Vista Ave., #112, Pasadena, CA 91107. **Fabric treatment on white walls**—Fiber Seal (R), 110 S. Rosemead Blvd., Pasadena, CA 91107. **Antique baskets**—Randy Cox (T), 10618 Chiquita St., N. Hollywood, CA 91602; Frameworks (R), 395 Bemis St., Los Angeles, CA 90039. **Floor covering**—Merida-Merdian Decorative Carpets (T), 8687 Melrose Ave., Los Angeles, CA 90069. **Wallcovering installation**—Mary Francis Cowan (R, T), 2525 Beverly Ave., Santa Monica, CA 90405. **Plants**—Nancy Goslee Power (R), 615 20th St., Santa Monica, CA 90402. *Top left:* **Cottage white paint #Q113**—Dunn Edwards Paint Co. (M), 4885 E. 52nd Pl., Los Angeles, CA 90040. **Wall mural designs**—Rasa Arbas, 306 22nd St., Santa Monica, CA 90402. **MacIntosh-style candlesticks**—Elkan Custom Furniture (R), 7429 Melrose Ave., Los Angeles, CA 90046. **Linens**—Pratesi (R), 829 Madison Ave., New York 10021.

●*Page 70: (bottom) Designer:* Gail McAllister, ASID, Associate, David Speaks of Bloomingdale's. Panache Ltd., 401 W. High St., High Point, NC 27260. Sponsored by the North Carolina Shakespeare Festival at the Mamie Gray Galloway House. **Theatrical bench and antique dressing table, bamboo tripod table, English, c. 1910; satin birch dressing table with mirror, English, c. 1900; oak bench, English, c. 1810; black urn with wrought-iron stand, kilim pillow, English folding camp chair covered with a pillowcase, paper white bolster on bed**—Henry Dowdy and Associates Ltd. (T, R), 116 S. Lindsay Ave., High Point, NC 27260. **Turned oak with brass floor lamp**—Hart Country Shop (R), McDonald Ave., Rouston, LA 71270. **Zebra rug**—Jean Ebert (R), 1513 Cloverdale Ave., Winston-Salem, NC 27104. **Twig bed**—Added Oomph (R), Market Square, 305 W. High St., High Point, NC 27261. **Sisal flooring**—George T. Wood & Sons (R), 1100 Trinity Ave., High Point, NC 27261. **Flowers**—Indoor Landscaping (R), 2201 16th St., Greensboro, NC 27405; Botanica Concepts (R), Mercantile Plaza, Winston-Salem, NC 27116.

●*Pages 72 and 73: Designer:* Tonin MacCallum, ASID, Inc., 21 E. 90th St., New York 10128. Sponsored by the Kips Bay Boys' Club at the Cass Gilbert Residence. **Chevron sisal carpeting,** $60 per yard—Rosecore (M), 979 Third Ave., New York 10022. **Ashley fabric,** green and white colorways, $54 per yard; **trim #764 on throw pillows,** $90 per yard—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Other trims**—Scalamandré (T), 950 Third Ave., New York 10022. **Bench with rustic filigree carved back,** grape and floral design, 4 feet long, German, late-19th c.; **trimmed seat pad; trimmed throw pillows; rustic rope Victorian side chairs; Victorian burl-walnut pedestal-base oval table; bamboo music stand with lacquer top, 19th c.; Burmese pierced and carved teak recamier, 19th c.; throw pillows (2); bamboo and lacquer étagère cabinet with two doors and mirror-back, 19th c.; oval bamboo table with shelf, 19th c.; pair of white glazed terra-cotta English terriers, late 19th c.; pair of Victorian mother-of-pearl papier mâché spoon-back chairs with birds, 19th c.; French Victorian rosewood bergère, 19th c.**—Newel Art Galleries (T), 425 E. 53rd St., New York 10022. **Needlepoint rug,** $1,300, **English or French needlepoint black rug,** 19th c.—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **English silver gallery tray, 19th c.; silver tea service, English, late-19th c.; English red tole tray, 19th c.; reverse glass painting, c. 1760; Chinese garden scene painting, c. 1810**—Kentshire Galleries (R,T), 37 E. 12th St., New York 10003. **White lampshade on European 19th-c.-crystal lamp, green shade on 19th-c.-English oil lamp**—Abat-Jour (R), 249 E. 57th St., New York 10022. **Black two-arm sconce with black paper shades; brass English candlestick lamps with green paper shades**—Joseph Richters (T), 249 E. 57th St., New York 10022. **"Lady in Rose Garden" painting,** French 19th c.—Pannonia Galleries (R), 1043 Madison Ave., New York 10021. **"Woman with Sun Hat" Chinese reverse glass painting; "Woman with red veil" Chinese reverse glass painting; "Woman on a Blue Background" reverse glass painting; three garden scene paintings on corner wall,** Chinese; all 19th c.—Hyde Park Antiques Ltd. (R, T), 836 Broadway, New York 10003. **Blue and white Delft vase, Holland, c. 1660; blue and white Leeds pottery basket and stand, English, c. 1800; blue and white tea bowls, saucers, Chinese, c. 1750; blue and white tureen and stand, cover, English, 1820; blue and white Brameld pie desserts, English, c. 1820; blue and white Leeds pottery stand, pierced, English, c. 1800; blue and white Chrysantheum, Coalport, c. 1810, English; five-piece Dutch Delft garniture, c. 1770; blue and white Leeds-type dinner plates, c. 1790, English; blue and white Chinese export platter, c. 1780, blue and white covered bowl, Nabshime, Japanese, c. 1746; blue and white Delft small vases, Holland, c. 1740, two Dutch Delft chargers, c. 1760, Bristol Delft; blue and white English oval plates, c. 1820; blue and white Leeds jug, c. 1790; pair of Chinese blue and white tea bowls and saucers, c. 1750; small cut-glass candlesticks, English, c. 1820; blue and white shaped dish, English, c. 1810**—Bardith Ltd. (R), 901 Madison Ave., New York 10021.

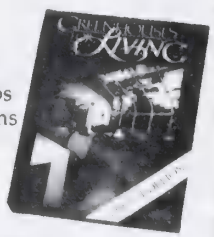
THE TRENDSETTING STYLE OF KIPS BAY

●*Pages 74 and 75: Designer:* Katherine Stephens Associates, 6 Dianas Circle, Roslyn Estates, NY 11576. **Painted trompe l'oeil molding, wainscoting, bookcases; painted walls** (glazed in two directions to catch the light)—James Alan Smith (T, R), 225 E. 96th St., New York 10128. **Cotton Green Print Colombe #11174-VERT 40 and plaid silk Chakri #2832 fabric for curtains, Janessa 1099 trim, Cotton Palantine #4188 fabric on sofa, Ficelle 22 fabric with cotton trimming, Frange A Jasmin, Color 1260**—Manuel Canovas Inc.

(Continued on page 154)

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PRODUCT INFORMATION

Continued from page 152

(T), 979 Third Ave., New York 10022. **Upholstery**—A&J Upholstery (T), 43-36 10th St., Long Island City, NY 11101. **Media system: Kloss Novabeam 100 Overhead Projector; music system**—Audio Design Associates Inc. (T, R), 610 Mamaroneck Ave., White Plains, NY 10605; Kloss Video Corp. (M), 640 Memorial Dr., Cambridge, MA 02139. **American Impressionist paintings**—Berry-Hill Galleries (T, R), 743 Fifth Ave., New York 10022. **Flowers**—Sheppard-Clark & Co. Ltd. (T, R), 888 Madison Ave., New York 10021. **English pine breakfront, George III mahogany end tables with black Japan tops and Victorian papier mâché side chair**—Kentshire Galleries Ltd. (T, R), 37 E. 12th St., New York 10003. **Red lacquered table with 18th-c. Chinese screen inset**—Matthew Schutz Ltd. (T, R), 1025 Park Ave., New York 10028. **Custom-made area rug with canvas binding**—Stark Carpet (T), 979 Third Ave., New York 10022.

● *Pages 76 and 77: Designer:* Susan Zises Green Interiors, 500 E. 77th St., New York 10021. **Striped wallpaper #7110-4**—Clarence House (T), 979 Third Ave., New York 10022. **Drape fabric #7855-6, drape lining #7855-4**—Scalamandré (T), 979 Third Ave., New York 10022. **White linen #69410.01 for canopy bed and curtains**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Sofa fabric #T11402**—Decorators Walk (T), 160 E. 56th St., New York 10022. **Akita shades**—Window Resources (T), 979 Third Ave., New York 10022. **Custom-made 100 percent wool braided carpeting**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Fabric #6802 for bedspread, fabric #4630 for headboard, dust ruffle, chair**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Pale pink bed linens**—Frette Linens (R), 787 Madison Ave., New York 10021. **Box spring and mattress**—Frank A. Hall & Sons (T), 969 Third Ave., New York 10022. **Crystal lamps and shades, white pedestal**—Marvin Alexander Inc. (T), 315 E. 62nd St., New York 10021. **Needlepoint**—Doris Leslie Blau (R, T), 15 E. 57th St., New York 10022. **Prints, antique painted Italian box**—Florian Papp (R, T), 962 Madison Ave., New York 10021. **Porcelain tea cup** (part of set not shown)—James Robinson Ltd. (R, T), 15 E. 57th St., New York 10022. **Upholstery,** custom-made, available through Susan Zises Green Interiors.

● *Pages 78 and 79: Designer:* Albert Pensis, Pensis-Stolz Inc., 200 Lexington Ave., New York 10016. **Pedestal lavatory 0099.605,** vitreous china with shell-shaped handles; **Sensorium Whirlpool with Ambiance 2500 Microprocessor Control System,** Warren Platner Collection, bone finish—American Standard (M), One Central Plaza, Piscataway, NJ 08854. **Crown Frieze,** Pelmet RD 653, Lincrusta embossed wallcovering imported from England, first manufactured in 1877—Norton Blumenthal (T), 979 Third Ave., New York 10022. **Cove molding,** pre-engineered molded lightweight synthetic material #118—Focal Pt. Inc. (T), 2005 Marietta Rd. NW, Atlanta, GA 30318. **Floor halogen torchere #1005; black and gun-metal-gray matching wall sconce #21007; ceiling fixture,** parabola shaped, diffuses light horizontally and upwards 3NH 239; **matching wall sconce #NW228**—Calgar Lighting (T), 200 Lexington Ave., New York 10016. ***Faux* finishes:** Terra-cotta baseboard with marbleized effect; walls with white undercoat, pewter grey surface, texture created by applying paint with a soft rag—Louis Criscuolo (T), 33 Tier St., City Island, NY 10464. **Biedermeier armoire, 19th c.; reproduction Charles X chaise with black leather cover #P263**—KPS Traditional Furniture (T), 200 Lexington Ave., New York 10016. **Ridge Stripe #S103 drapery and pillow fabric,** peach-peach—LCS Inc. (T), 1059 Third Ave., New York 10021. **Carrara Beryl pillow fabric** with marbleized look; **Marabout Giubileo Moss fringe**—Clarence House (T), 979 Third Ave., New York 10022. **Orion pillow cord**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Cubes in Grey sisal carpeting**—Rosecore Carpet Co. (T), 979 Third Ave., New York 10022. **Undercurtain fabric B4453-36,** Clay—I.D. International (T), 979 Third Ave., New York 10022. **Vase and bust**—Profiles (T), 200 Lexington Ave., New York 10016. **Towels and robe**—Pratesi (R), 829 Madison Ave., New York 10021.

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● *Pages 86 and 87:* **Wallcovering #F465 vinyl paper,** aquamarine, 21 inches wide, 11 yards; **wallpaper border #F494 vinyl,** lavender, 4 inches wide, 11 yards, Decorator Collection—Laura Ashley (T), 979 Third Ave., New York 10022. **Portico sheeting for window treatment and bed hangings,** 100 percent combed cotton, 200 thread count; **upholstered headboard, dust ruffle, ready-made decorative pillows and comforter in complementary Portico pattern** (ruffled sham available); **Leaf sheets on upholstered chair and ottoman,** 50 percent combed cotton/50 percent Kodel polyester, Utica Pipeline collection, contrast welt in white; **Mont sheets for dressing table skirt,** 100 percent cotton, Utica cottoncale—Stevens (M), 1185 Avenue of the Americas, New York 10036. **Antique Marseille spread, hat boxes**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Checkered throw,** 100 percent silk—Mabel's (R), 1046 Madison Ave., New York 10021. **Pillow shams #V260,** 26-inch square—Cherchez (R), 864 Lexington Ave., New York 10021. **Green and white quilt on round table**—The Gazebo (R), 660 Madison

(Continued on page 156)



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PRODUCT INFORMATION

Continued from page 154

Ave., New York 10022. **Cotton night shirt by Eileen West worn by Ms. Hooker,** 100 percent cotton, Queen Anne's Lace collection—Rebecka Vaughan's Lingerie (R), 4004 Hillsboro Rd., Bavarian Village, Nashville, TN 37215. **Porcelain dishes (pair) on wall**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Pea pods on a plate sculpture**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Hensley-Palmer book tin**—Trevor Potts (R,T), 1011 Lexington Ave., New York 10021. **Painted green English flower holder**—R.&R. Robinson (R), 1290 Third St., Naples, FL 33940. **Workroom** (for window treatment, upholstered headboard, bed hangings, dust ruffle, dressing table)—Fabrications (T), A Design Workroom, Robert G. Dickman, 1232 17th Ave. S., Nashville, TN 37212. **Upholstered armchair #4010,** outside, 31½ by 36 by 33 inches high, inside, 18½ by 20½ by 18½ inches high, arm height 22½ inches (loose pillow, back cushion); **footrest #4020,** 24 by 17 by 19 inches high; **bench #951,** outside, 53 by 18½ by 24 inches high, inside, 39 by 18 by 18 inches high, arm height, 24 inches; **The Rhode Island Highboy 1740-1760, #875,** 57 by 38 by 19½ inches deep, curly maple—Harden (M), McConnellsville, NY 13401. **Violet Stripes fabric as contrast welt on headboard, window treatment, binding on dust ruffle and upholstered bench,** 100 percent cotton glazed chintz, 54 inches wide—Rose Cumming Chintzes, Ltd. (T), 232 E. 59th St., New York 10022. **Hand-painted pillow of Victorian cat**—Robert Warshaw (T), 236 E. 83rd St., New York 10028.

● *Page 88:* **Venetian chair,** 18th c.—F.R. Quijada Inc. (T), 1390½ Second Ave., New York 10021. **Pair of botanical prints**—Sheppard-Clark (R), 888 Madison Ave., New York 10021. **Green glass lamps (pair), precut crystal perfume bottles**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Ceramic flower holder**—Florian Papp (T,R), 962 Madison Ave., New York 10021. **White linen/cotton Tuscany blanket cover on dressing table**—Brook Hill Linen Inc. (M, R), 698 Madison Ave., New York 10021.

● *Page 89:* **Portico sheeting for balloon curtains and sink skirt; Utica Pipeline Plush towels, lilac and leaf green, 100 percent cotton terry; Utica Embraceable towels, 100 percent combed cotton, white; Utica Pipeline bath rug, leaf green**—Stevens, 1185 Avenue of the Americas, New York 10036. **Vinyl wallpaper #SVN, 3047-W,** lavender, 28 inches wide, five yards, Decorator Collection—Laura Ashley (T), 979 Third Ave., New York 10021. **Crystal candlestick lamps**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Marbleized paper on round covered box**—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Antique brass bath tray and sponge holder**—Howard Kaplan Antiques (T), 827 Broadway, New York 10003. **Crystal pitcher**—Bardith Ltd. (R,T), 901 Madison Ave., New York 10021. **Large silver powder box, silver frame with mirror, antique Vienna porcelain bowl, c. 1784**—Harpeth Gallery Inc. (R), 4102 Hillsboro Rd., Nashville, TN 37215. **Natural sponges and soaps, wooden bath brush**—Caswell Massey (R), 518 Lexington Ave., New York 10017. **Cosmetics**—Germaine Monteil, 40 West 57th St., New York 10019.

PRETTY PENNY'S LEADING LADY

● *Page 90:* The Helen Hayes rose is available from Richard Owen Nurseries, 2300 E. Lincoln St., Bloomington, IL 61701; $5.95 each, three for $16.95.

TABLES FOR COFFEE, ET CETERA

● *Pages 102 and 103: (left to right)* **African Reed #31710 cocktail table,** 38 by 38 by 17 inches high, $1,175; up to $1,525 for *faux* marble and *faux* goatskin—Woodlee (M), 132 Beckwith Ave., Paterson, NJ 07503. **Handcrafted birch table,** $600—Grant's, One Wilmington Pl. (M), Lake Placid, NY 12946. **New pine cocktail table #33-0700,** Palace Ballroom Green, 50 by 30 by 23 inches high, $420—Habersham Plantation (M), PO Box 463, Clarksville, GA 30523. For nearest dealer call (800) 241-071. **Pine square table #1381-27,** 40 by 40 by 17 inches high, $480—The Lane Co. (M), Box 151, Altavista, VA 24517.

● *Pages 104 and 105:* **Red oriental #1452 table,** 40 by 40 by 16 inches, also available in cadmium, bone, celadon, ebony, forest green, $1,075—Baker Furniture Co. (M), 917 Merchandise Mart, Chicago, IL 60654; check stores for availability. **Black tray table #066-495** with Grand Palais finish, 31 by 23½ by 21¼ inches high, $729—Drexel Heritage (M), Drexel, NC 28619. **Et Cetera table #584-480,** 49 by 26 by 16 inches high, $839—Drexel Heritage (M), Drexel, NC 28619. **Tondo coffee table with beveled glass and rusted metal finish,** 38 by 38 by 17 inches high, $1,386—Hendon Inc. (T), 979 Third Ave., New York 10022.

● *Pages 106 and 107:* **Diamond table,** 32 by 32 by 14 inches high, birch; each table is hand-painted and a numbered limited edition; standard sizes available: coffee table, 40 by 40 by 14 inches high; end table, 19 by 19 by 19 inches high; custom sizes and colors available, $1,000 list—Neophile Inc. (T), 1239 Broadway, New York 10001. **Strambotto table with 46-inch round top and steel base**—Global Furniture (T), 525 Broadway, New York 10012. **Perimeter #2590 table,** 27 by 48 inches, $1,049; 36-inch-square version, $995; eight color-banding choices, four color choices on painted wooden legs—Roche-Bobois Headquarters (M,R), 183 Madison Ave., New York 10016; check Roche-Bobois store nearest you. **Neo-Classico #5934-0 table,** 40 by 40 by 18 inches high, $1,000; other colors and items in collection available—Casa Stradivari Showroom (R,T), 200 Lexington Ave., New York 10010.

NORWEGIAN FANTASY

● *Page 111:* Wainscott rag rug, 9 by 12 feet—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Tangen crystal water goblet,** Hadeland of Norway; **blue and white commemorative plates**—Bing & Grøndahl (R), 41 Madison Ave., Suite 9E, New York 10010; Royal Copenhagen (R), 225 Fifth Ave., New York 10010. **Antique white lace linens** throughout house—Victorian Garden (R), 147-44 77th Ave., Flushing, NY 11367. *Norwegian Rosemaling: Decorative Painting on Wood* by Margaret M. Miller and Sigmund Aarseth (Scribner's, $18). For information on houses and painting: Sigmund Aarseth, 2942 Volbu, Norway.

ENTERTAINING PLUS

● *Page 119: (bottom left)* **Rug**—Dildarian Inc. (T), 595 Madison Ave., New York 10022. **Staffordshire dogs**—Ages Past Antiques (R), 1030 Lexington Ave., New York 10021. **Antiques, paintings, prints, gilded sconces**—Kentshire Galleries (T), 37 E. 12th St., New York 10003. **Painted pillows, footstools, valance cut-out with trompe l'oeil drapery**—Robert Warshaw (T), 236 E. 83rd St., New York 10028. **Needlepoint fire screens**—Florian Papp (R,T), 962 Madison Ave., New York 10021. **Vintage Royale green leaf wallpaper,** Royal Pavilion collection from Brighton—Brunschwig & Fils (T), 979 Third Ave., New York 10019. **Dogwood wallpaper border and other wallpaper fabrics**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10019. *Right:* **Antique English watercolors, antique pine table with white hand-rubbed finish, stand, shelf, chandelier**—Penne Poole Interior Design Inc., 5141 MacArthur Blvd. NW, Washington, DC 20016. **Hand-painted and stenciled rug**—Patricia Silaghi, Alexandria, VA; contact Penne Poole for information. **Passiflore #12547.06 wallpaper, Maja Figured Chintz #6571434 napkins** (except antique linens)—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Bermuda Coral #1104 and Lizzie #2436 fabric for chair seats and table mats**—Cowtan & Tout, Inc. (T), 979 Third Ave., New York 10022. **Antique Windsor chairs with fan back,** 18th c.—Cherishables (R), 1608 20th St., Washington, DC 20009. **Flowers and vines**—Nature's Way (R) Arlington, VA 22207. **Brioche**—The Golden Brioche, 1333 Broadway, New York 10018; other locations in NYC: 954 Lexington Ave., 1709 Second Ave., 2195 Broadway, 16 Maiden La.

KITCHEN ESSENTIALS

● *Page 131:* **Vegetable bin #11203**—M. Kamenstein Inc. (R, MO), 190 E. Post Rd., White Plains, NY 10101; available at JCPenney, Spiegel and through popular catalogs. **Wall oven**—The House of Webster, Box 488, 1013 N. Second St., Rogers, AR 72757-0488; send 25 cents and SASE for Country Charm appliance brochure. **Omni oven,** 450 watts microwave power, 1,500 watts thermal power—General Electric Major Appliances (M), Appliance Park, Louisville, KY 40225; call (800) 626-2000 or check stores for availability. **Cookie Cottage Ceramic Mold**—Hartstone Inc. (M), PO Box 2626, 1719 Dearborn St., Zanesville, OH 43701; check stores or call. **Pepper Machine**—Chef'n (M), 2001 Western Ave., Suite 260, Seattle, WA 98121; (800) 554-0800. ■

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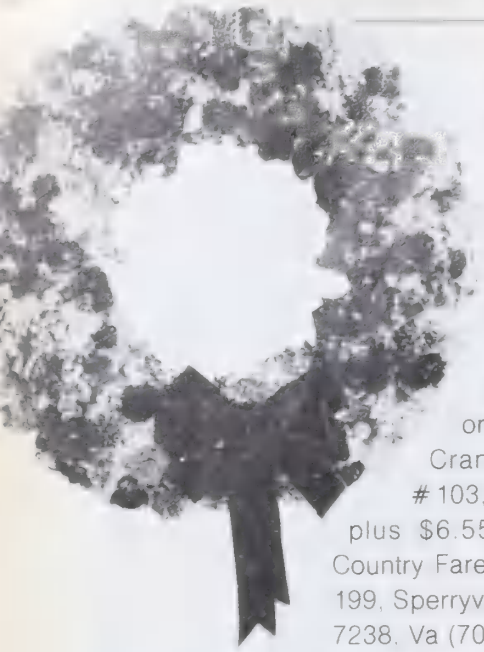
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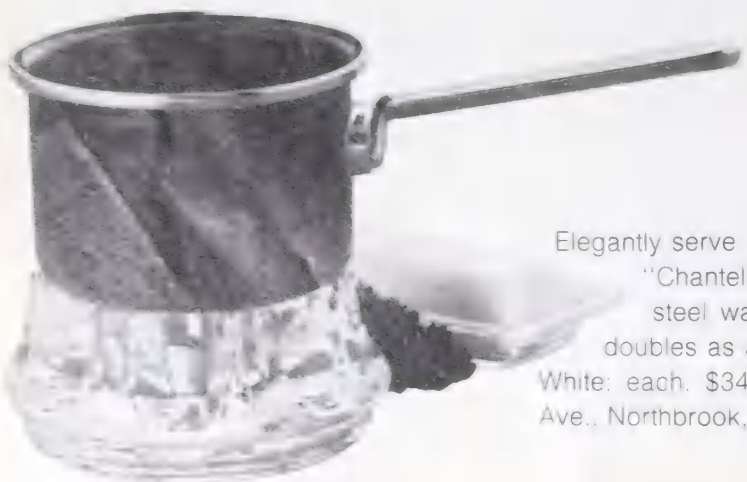
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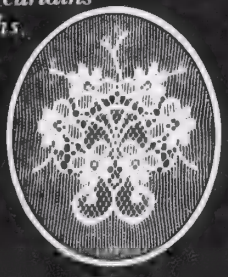


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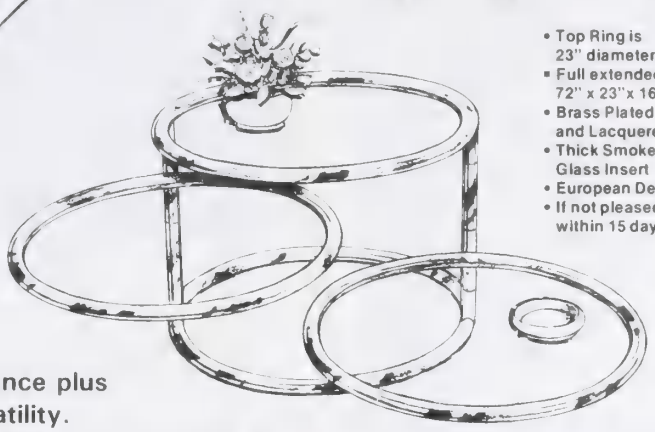


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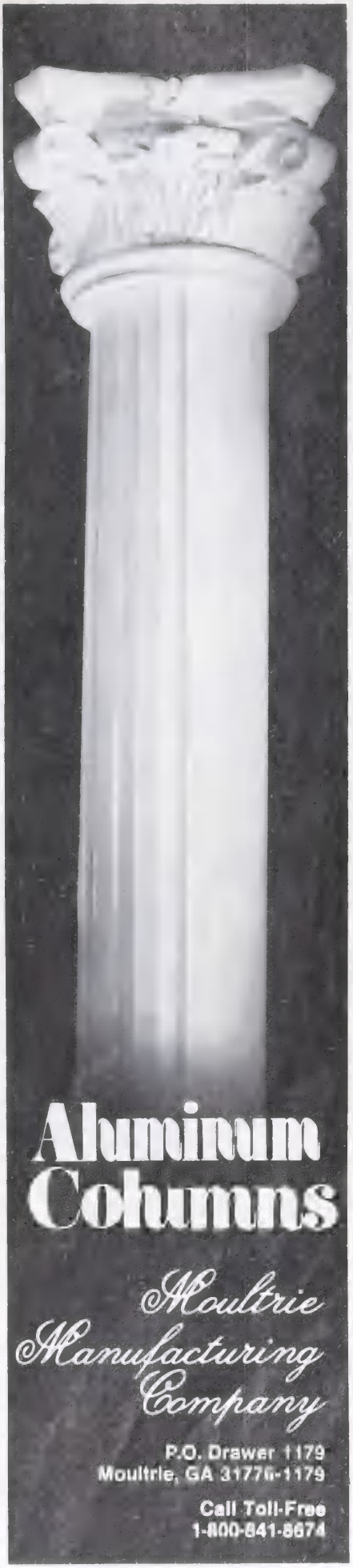


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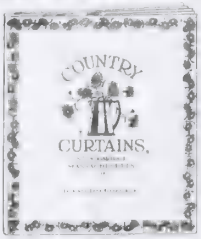
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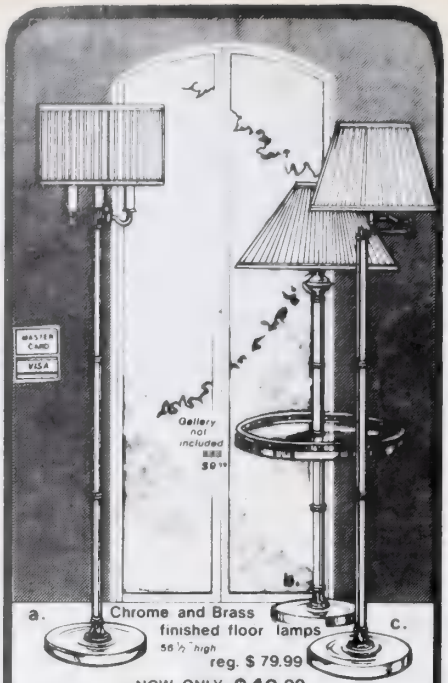
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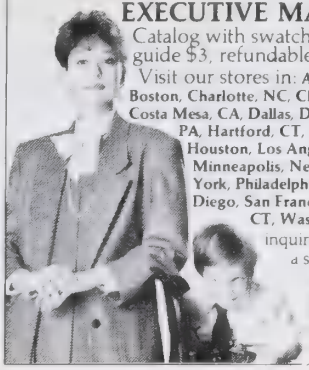
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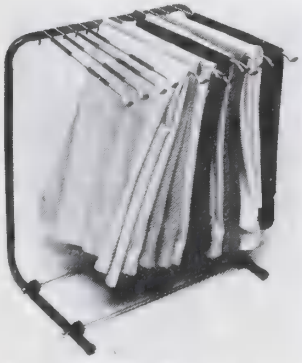
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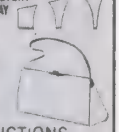
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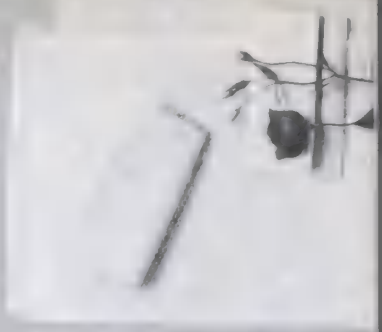
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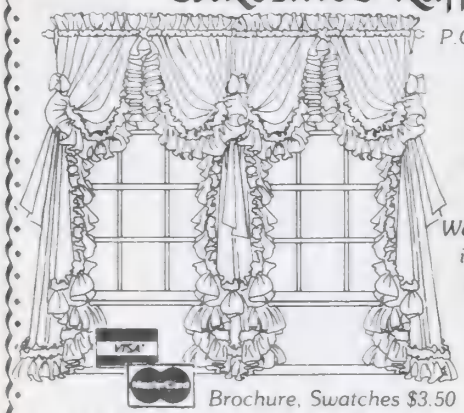
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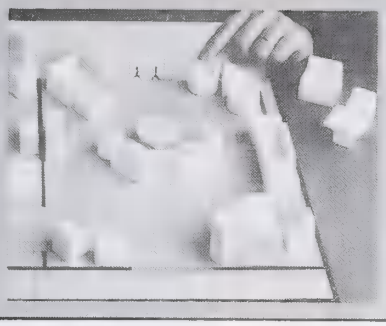
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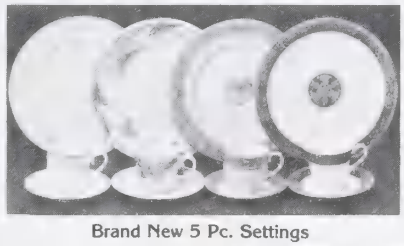
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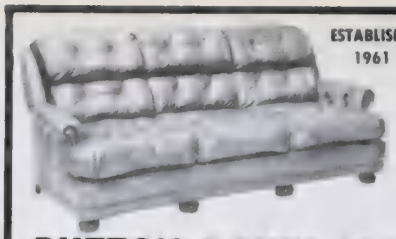
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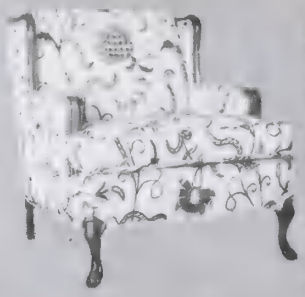
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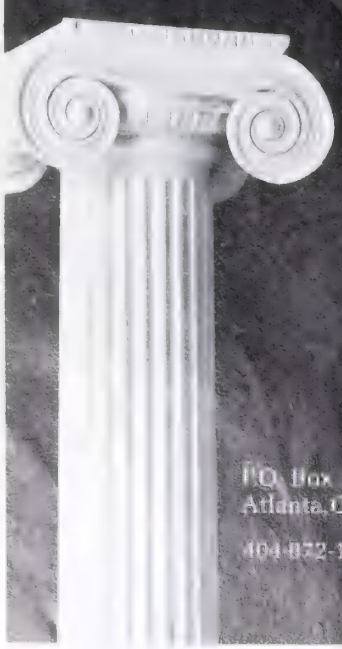
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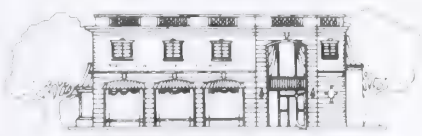
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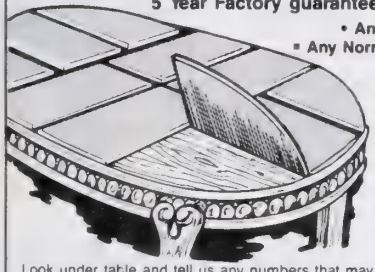
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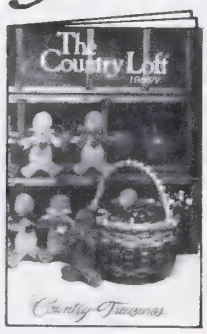
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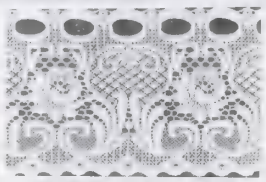
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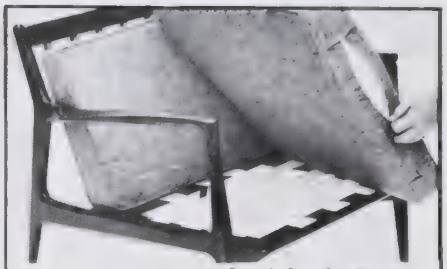
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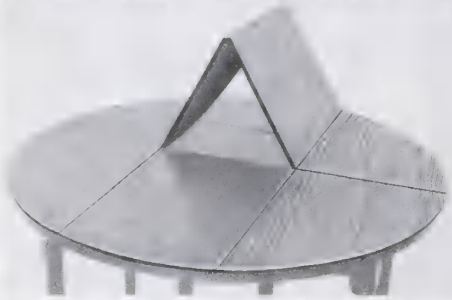
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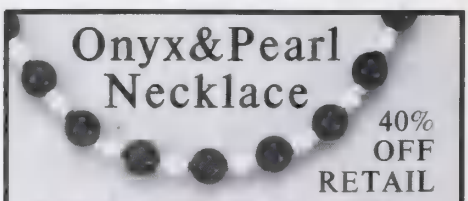
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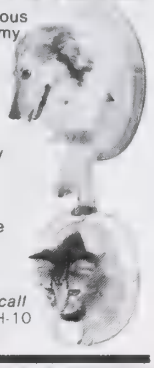
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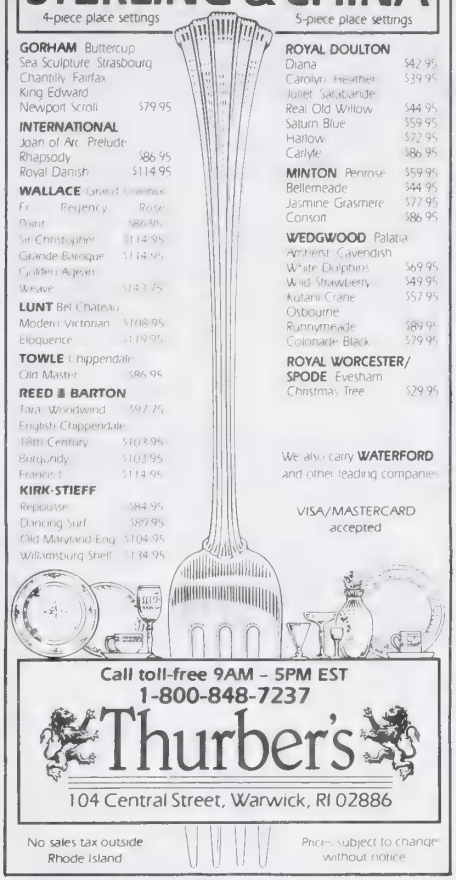
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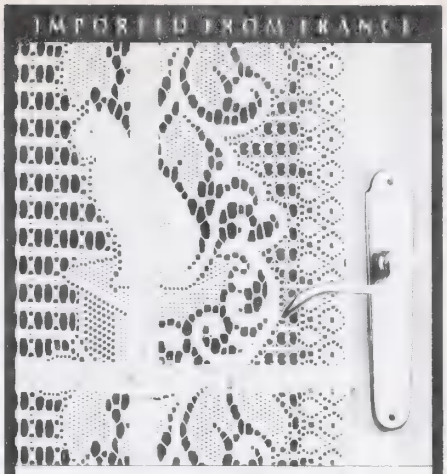
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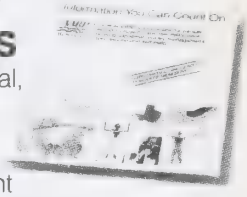
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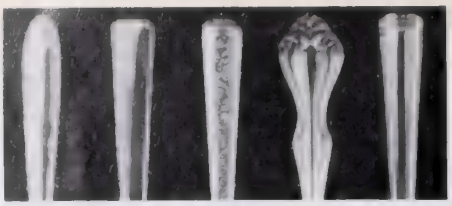
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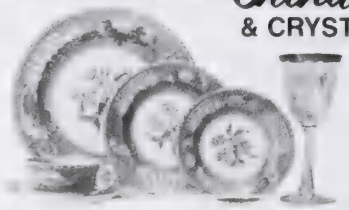
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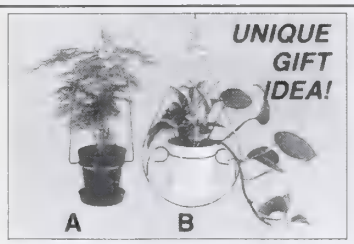


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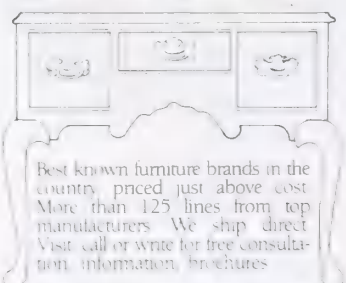
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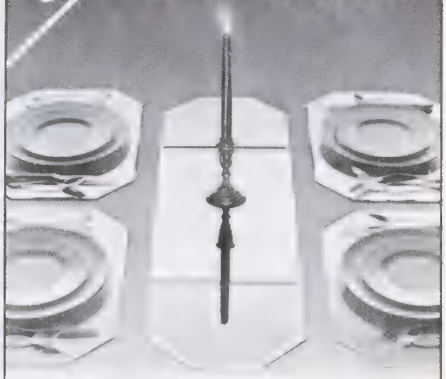
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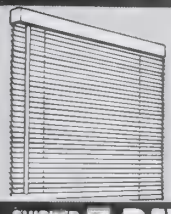
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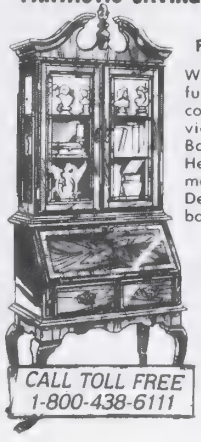
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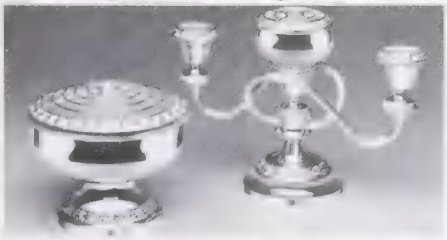
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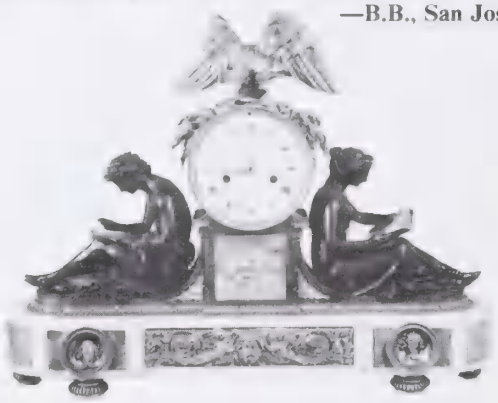
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By RALPH and TERRY KOVEL

My clock is signed "Faisant à Paris." The figures are dark bronze, the trim is gold-colored, the base is white marble. The clock is 21 inches long but narrow. What is its value?

—B.B., San Jose, Calif.



The finest clocks were made in France during the late-18th century. Elaborate cases decorated with bronze figures and foliage held simple clock faces. Figures usually represented classical Greeks or mythological characters. The white enamel dial became popular in the time of Louis XV and remained popular for Louis XVI designers. Clock hands were usually elaborate (the plain hands on your piece may be later replacements). Your clock is from c. 1780. Clocks of this age are rare today. They were usually finished with fire gilding, a mixture of gold and mercury. Louis XVI clocks have been copied in recent years, but copies are electroplated and the gold is a different color. If your clock has original parts and is working, it is worth about $5,000. A 19th-century copy is worth about $1,500.

My bronze dish has the raised head of a lady. It is marked with the name J. Angles and with a rectangular mark with the name Goldscheider. It is 9¼ inches in diameter. How old is it?

—H.L., Denver, Co.

Your dish was originally called a pin tray. It was made in the Art Nouveau style popular about 1900. Sensuous women with flowing hair were often depicted in the decorative arts of the day. Joaquin Angles, the artist who signed your dish, was a well-known sculptor. Goldscheider is the name of the foundry where the dish was made. Pin trays, a necessity in every woman's bedroom, held hatpins, safety pins, shawl pins and more. Your dish is worth about $1,500.



This old blue and white platter pictures Niagara Falls. In the foreground are a man and a woman carrying an umbrella. Is there a special history to the piece? When was it made?

—C.G., Rochester, N.Y.



Your platter is blue Staffordshire china. Many English firms made dishes for export to the United States. They often used American scenes and events for the center design. You own "Niagara Falls from the American Side," a design used by Enoch Wood & Son of Burslem, England, about 1830. The dark V-shaped area in the center of the falls is Goat Island. The picture was based on an 1828 engraving by Deroy published in a French book. The border with shells and seaweed was often used by Enoch Wood & Son. The platter came in several sizes. The 15-inch size is worth about $1,000.

This table has a reversible top that can be removed. One side is mahogany and leather, the other is green felt. A backgammon board of inlaid wood and ivory is underneath. There are two small drawers. How old is this? Does it need special care?

—H.S., Baltimore, Md.



Game tables with backgammon boards became popular in Europe during the 18th century. Many different game tops were included. With its tapered fluted legs and straight lines, your table is in a style that was popular in France in the late-18th century. The leather should be waxed occasionally, the wood cleaned and polished. The felt liner can attract moths; if the table is kept closed most of the time, it should be vacuumed and sprayed for insects twice a year. If your table is from the 18th century, it is worth $2,000 to $3,000.■

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By SYLVIA SUNDERLIN

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A fireback was placed at the back of the fireplace to protect the wall from burning and deterioration. This reproduction is from New England Firebacks.

Bryant Stove Works, Thorndike, ME 04986; (207) 568-3665—This family firm leads in the complete restoration of cast-iron wood-burning cookstoves and parlor heaters, selling more than 600 a year nationwide. They build wood- and gas-burning combinations and supply new grates and other accessories for vintage stoves. The shop is open six days a week, 7:30 A.M. to 5 P.M., Sunday by appointment. A free brochure will be sent on request.

Cumberland General Store, Rte. 3, Crossville, TN 38555; (615) 484-8481—This is a mail-order "dream store" for every kind of implement for country living, including reproductions of many old-style wood-burning cookstoves and heaters. Also available: oven doors and frames for large indoor and outdoor fireplaces; cast-iron basket grates and miscellaneous stove hardware. The catalog ($3.75) is itself a nostalgia trip.

Elephant Hill Ironworks, Rte. 1, Box 168, Tunbridge, VT 05077; (802) 889-9444—Kenneth Parrot makes hand-forged iron reproductions of Colonial fireplace implements from accurate drawings or photos: forks, ladles, spoons, spatulas, toasters, trammels, cranes and other objects. Send $2 for catalog.

FerGene Studio, 4320 Washington St., Gary, IN 46408; (219) 884-1119—Fern Kirtland makes a variety of glazed and fired tiles for restoring Victorian or turn-of-the-century fireplace frames and hearths. The tiles come in several sizes and thicknesses. Some stock patterns are available in limited quantities. An illustrated brochure with prices is $1.

High Point Crafts, RR #2, Sky High Rd., Tully, NY 13159; (315) 683-5312—Joe and Jane Panzarella make hardwood and leather fireplace bellows as well as hearth brooms. An illustrated leaflet will be sent on request.

R. Jorgensen Antiques, Box 382, Rte. 1, Wells, ME 04090; (207) 646-9444—Antique English and American fireplace implements and cooking accessories—many quite rare—are specialties in this large antiques shop. On hand are cast-iron and brass andirons from the late-18th to mid-19th centuries, jamb hooks, trivets, cranes, spit engines, kettles, kettle tilters. Shop hours: 10 A.M. to 5 P.M., except Wednesday. Telephone inquiries are invited.

Lehman Hardware and Appliances, Inc., PO Box 41, 4779 Kidron Rd., Kidron, OH 44636; (216) 857-5441—This general hardware firm supplies several styles of new wood- and coal-burning cookstoves reproduced from old models. Some are electrified. The firm occasionally has original rebuilt wood cookstoves dating from the '20s, some with side ovens. The catalog ($2) includes many stove and fireplace accessories.

London Country, Ltd., 13634 Oakwood Curve, Burnsville, MN 55337; (612) 894-6266—Thomas Porter imports English Victorian fireplace inserts with original or reproduction pine mantels. The frames are fitted with their original hand-painted tiles and cast-iron basket grates. Send stamped, addressed envelope for descriptive leaflet and sample photos of these one-of-a-kind antiques.

New England Firebacks, PO Box 162, Woodbury, CT 06798; (203) 263-4328—Patricia Euston has six designs of cast-iron firebacks made from her hand-carved wooden models of early-19th-century originals, most from New England. Send a stamped, addressed envelope for illustrated leaflet with prices and order information.

Pine & Palette Studio, 20 Ventura Dr., Danielson, CT 06239; (203) 774-5058—This small family firm makes and repairs fireplace bellows. Send a stamped, self-addressed envelope for an illustrated brochure of the 21 styles in stock.

Helen Williams, 12643 Hortense St., Studio City, CA 91604; (818) 761-2756—Helen Williams has a select supply of 17th- and 18th-century Delft tiles and some Spanish and Portuguese tiles for refurbishing fireplaces. She has a few 18th-century Liverpool, England, tiles and 17th-century Dutch iron firebacks in various sizes. Illustrated price sheets will be sent on receipt of a stamped envelope. ■

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HOUSE
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The premier in our series of outstandi
for houses that are still just a twinkle in thei



Richard Sygar, the architect of this house, has designed a variety of residences and commercial projects since establishing his own practice in New York City, following several years working in Paul Rudolph's office. This house, however, "has never known the singular pleasure of little feet tiptoeing on its floor joists," Mr. Sygar says. It is the first in our series of houses that to date exist only on paper and in the heads of their architects . . . houses in search of owners.

Originally designed for a site in Sag Harbor, NY, the house's exterior, with its shingles, dormers and gabled roof, is in keeping with what was to be its neighborhood. Yet it would be at home in a variety of locations. "The traditional shapes such as the roofline are very pleasant and reassuring to most people," the architect says. A wide deck extends the living room to the outdoors. It lends the facade a feeling of formality, and at the same time is a welcoming element.

The design is for a house that would be fairly tall—about 25 feet. "To break down this rather sheer height," Mr. Sygar explains, "I designed the many square windows on the front, and rather than have sheets of sheer glass, each window is broken down into smaller panes." The center window arrangement expresses what Mr. Sygar describes as a "spine of space" that extends uninterrupted through the middle of the house to the back windows. ►



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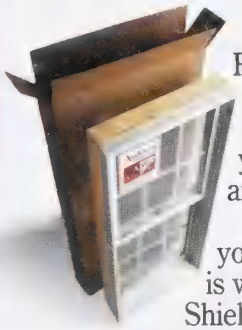
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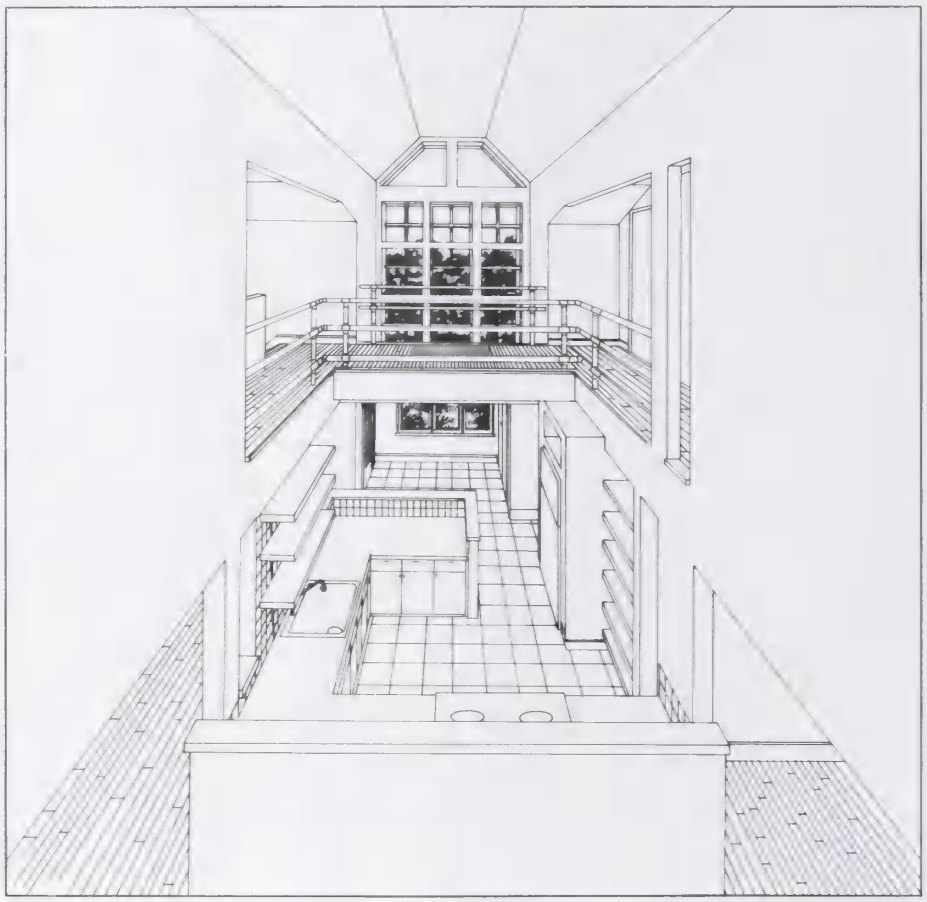
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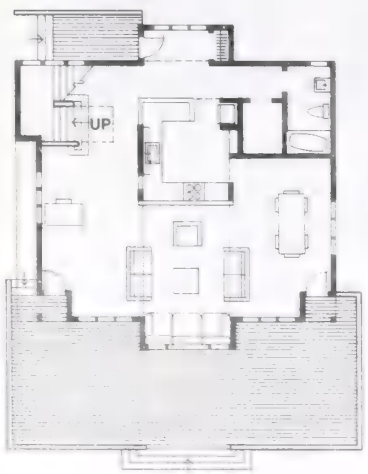
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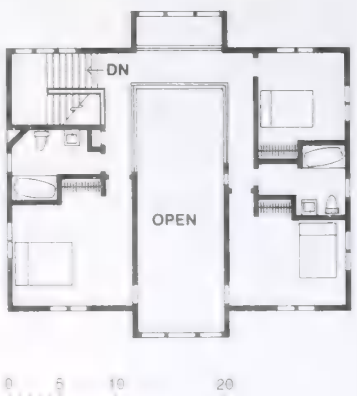
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"Almost entirely open, the main living floor has the continuous flow of a loft"







The house was to be sited on a cove facing the water on the north. To bring in southern sun to warm the house and dapple the interior with light and shadow, architect Richard Sygar created the spine of space that extends from the facade facing south to the generous expanse of windows on the north side that were to face the water.

This wide open area visually expands the interior, making it seem larger than its 2,400 square feet. The central space is bisected by a bridge on the second level *(shown above)* that connects the master bedroom to two bedrooms on the other side. This arrangement creates two separate wings, giving the master bedroom the privacy of a place apart. Almost entirely open, the main living floor has the continuous flow of a loft.■ —SUSAN ZEVON

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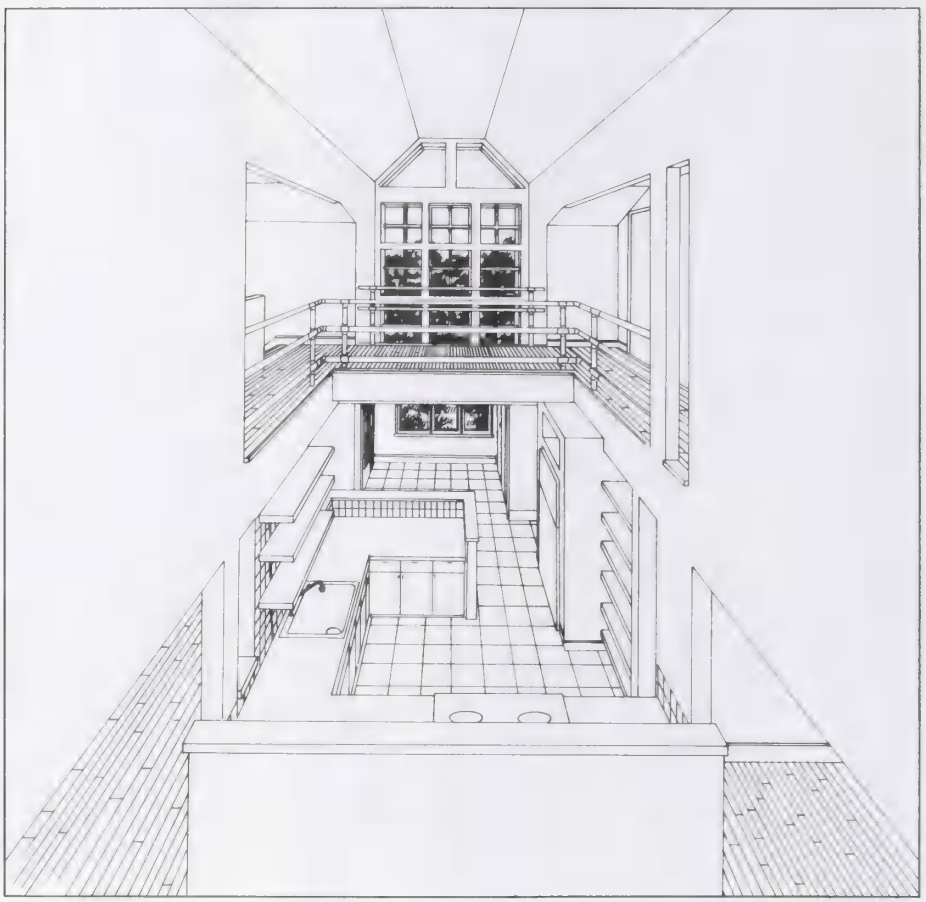


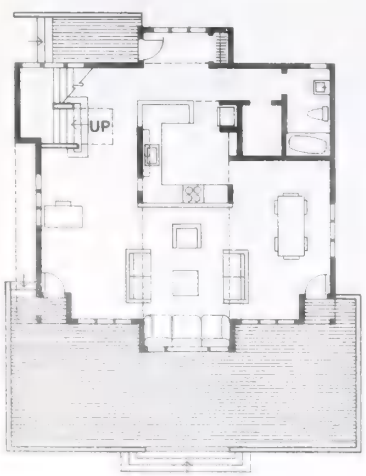
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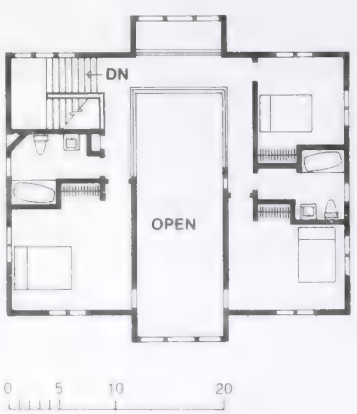
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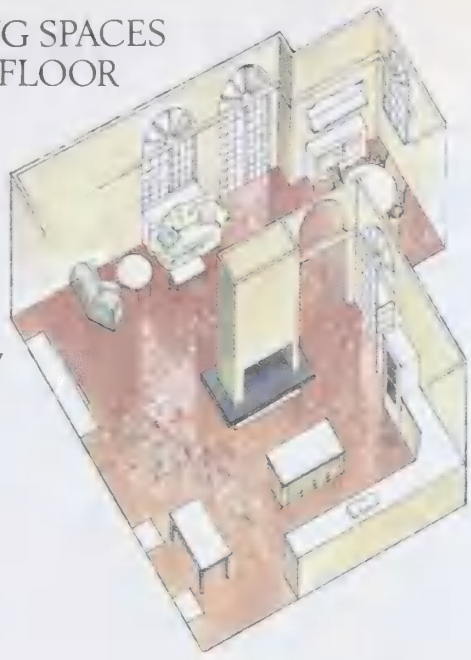
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Who's who at the forefront of decorating

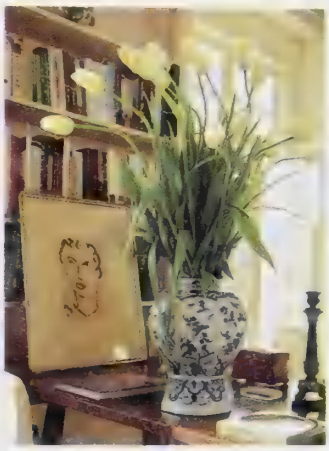
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COVER PHOTOGRAPH: La Belle Epoque is evoked splendidly in this room, rich in details and personal style, designed by Richard Lowell Neas for the 1986 Southampton show house. Borromea Cotton Print from Brunschwig & Fils sets the tone—as wallcovering, upholstery, valance, even lampshades. For more on Mr. Neas and other "Style Makers Today," see pages 66 to 79. Photograph by Billy Cunningham.

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THINKING ALOUD

"DELVING INTO THE PAST NEVER FAILS TO BRING YOU FACE TO FACE WITH THE OLD ADAGE THAT 'NOTHING IS EVER NEW' "



LILO RAYMOND

There are certain high-water marks in everyone's life that call for celebration . . . for taking stock, for looking back at where we've been and where we're going. And House Beautiful's 90th anniversary, certainly an occasion for retrospection, led us to some wonderful discoveries. Buried in our sometimes yellowing pages we found houses whose architecture and decorating were not just timeless but surprisingly timely.

Not only is House Beautiful older than the century, we were the first magazine *devoted* to the home. I'm not sure I would have relished being editor in 1896 because the job called for a crusader against the pretentious overdone decorating of the day. Back then, tackling good taste in decorating was no easy task! But our first editor, Eugene Klapp, managed to publish rooms that weren't camouflaged by ferns, smothered in draperies and plumped with Victorian furniture.

Some of his and other early issues are priceless. I must admit that in reading them as "homework," I'd be lost for hours, enchanted by articles such as the 1905 "Poor Taste of the Rich" or "Moral Furniture" from 1907. The latter, while unabashedly preaching, struck me with its opening premise: "When we furnish a house, we stamp it with our personality. If we like glitter and show, we buy glitter and show in furniture. . . . The man with the paste diamond follows the natural laws of selection when he picks out a cheap set of furniture in plush and gilt."

Delving into the past never fails to bring you face to face with the old adage that "nothing is ever new." To our surprise—and delight—we discovered that our current "best small house" competition was actually a revival of a time-honored tradition. In 1898 we had launched a very similar competition *(see page 60)*. That cottage is just the type of design that might find itself a winner today—especially if it could be built for $3,000, the price in 1898. Its ideas draw on landscape architect A.J. Downing and romantic Carpenter Gothic houses, influences that are having a second coming right now.

Then just as now, everyone wanted a country house—and to fill it, they were collecting American antiques. In the spirit of personal expression, they were reclaiming windmills and barns and preserving tumble-down houses. They were looking to other cultures for romantic ideas . . . for a thatched cottage or a playhouse modeled after the Trianon at Versailles. This was an exciting age when the best designers—Louis Comfort Tiffany, William Morris, Josef Hoffmann—were also giving furniture and objects an extraordinary elegance.

While many of us are irresistibly drawn to the expressive mood of these early houses, I wouldn't for a minute recommend adopting a 1922 house "as is." Mainly, it's the charm of the early architecture that appeals to us. But modernism has changed us forever. It's given us wide open spaces, great windows and light and it's broken down the formality of living spaces. Now, of course, we take these advances for granted. What intrigues us are the warmth and tradition, the odd window and the eccentric staircase that were left behind in modernism's pursuit of the functional.

Just as the past is so inspirational today, so too are the design legends of the early 20th century we're avidly rediscovering. A case in point is Gertrude Jekyll. Working with Edwin Lutyens, she reigned over gardening in the early 1900s. Ten years ago, not many of us knew who she was, but today we're eagerly buying her books, many of which have been reprinted without a word changed. She's still the source of the best advice on creating a perfect English garden such as Orchards, which we show you in this issue and which first appeared in *The House Beautiful* in 1903.

As with any trip down memory lane, there are personal discoveries. Each of us is reacquainted with the ideas that changed our thinking and shaped us as we are today. For me, there was one room that proved a turning point in my life—you'll find it on page 55. Designed by Melanie Kahane, it was a showcase room I first saw as a student at Parsons School of Design. Pumpkin was the very latest color; houndstooth check had just come in; its black and white toile and graphic floor seemed to me to be the pinnacle of chic. I was literally transfixed by that room—and filled with a dream to create such style myself. After I began working in magazines, I finally met the legend, Melanie Kahane. Naturally I told her what a tremendous impact she'd had on me, and I'm pleased to say that a friendship began. Her room, which has aged splendidly, is one I still love today.

I hope that, in looking through this 90th anniversary issue, you'll find as we did that some of the best dreams are timeless and some of the most inspiring ideas are actually the echo of very wise voices from the past.■

JoAnn Barwick

JOANN BARWICK
Editor



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HOW THE PENDULUM SWINGS FROM ORNATENESS TO SIMPLICITY: A CHRONICLE OF STYLE OVER THE LAST CENTURY

Let ornament be a necessity, but let it be the flower of healthful need; let every useful article be beautiful from its fitness and every ornament be useful by its need."
—The House Beautiful, 1896



Ward Bennett's design philosophy—a unity of house with surroundings, furnishings reduced to essentials—as shown in his home, 1978.

Timely advice now that decorating has come full circle, from Victorian excesses to 1980s opulence. Each of those ornamented eras at opposite ends of a century hark back to the decorative arts of Europe, reinterpreted for American taste of the moment. And each era, it seems, is a reaction to what preceded—as observed by our editors through their eras. Simplicity, for example, was an antidote for the affectations of Victoriana, as noted in 1905: "The success of a room depends largely upon what it does not contain."

The crusade for simplicity continued with emphasis on comfort and convenience, "the handmaidens of a well-furnished house—both of far greater importance than expense and luxury."

Comfort and convenience translated differently in the '20s when the Bauhaus developed a new and "modern" kind of beauty, bridging the gap between artist and industry and providing myriad designs for mass production. While some embraced the Bauhaus aesthetic and its brand of simplicity, others deemed it too austere and insensitive to human comfort. One vocal dissenter was ELIZABETH GORDON, House Beautiful's editor from 1942 to 1964, whose response to Bauhaus and the International Style disdained "less is more" as too clinical. She initiated the Pace Setter house to "embody basic principles that epitomize the best thinking of our times. These principles, if scaled down in size or slightly adjusted in plan or specification, can be put to all pocketbooks, all climates."

The first of such houses featured from 1948 to 1965 became the prototype for indoor-outdoor living in all regions, advanced lighting design and new style patterns that blended traditional decorating with contemporary surroundings. Thus, the ranch house was given raison d'être, its designer, Californian Cliff May, and Miss Gordon attributed with its tremendous influence on residential style. Not only did May's first design answer the cry for simplicity, it responded in a most congenial way with its basic floor plan ("so simple, that it's almost revolutionary"), garden views and snug conversation areas. Many of those ranch houses, now over 40, attest to the early design's adaptability, for they have proven to be very receptive to new decorating schemes and architectural details that enrich their character.

Along with the ranch house and its expanse of windows came the concern for "climate control," or energy conservation. Miss Gordon dealt with the subject in typically thorough fashion, by researching specific regions and appropriate siting and construction materials.

Miss Gordon raised other awareness levels, particularly to the cultures of Scandinavia and Japan, remarkable for beauty in the craftsmanship of simple, utilitarian forms. The study of *shibui*, the Japanese concept of aesthetic that implies quiet beauty, is yet another Elizabeth Gordon legacy.

Came the '60s with its rebelliousness and antiestablishment trends. (Remember the beanbag chair and super-graphics?) Decorating picked up the beat with unrestrained colors, as did this magazine under the editorship of SARAH TOMERLIN LEE. Articles encouraged a "sweet-sharp" color palette and vivid contrasts. Mrs. Lee tuned into the youth culture, paying particular attention to the fresh work of architects and designers. Barbara D'Arcy's imaginative rooms for Bloomingdale's established role models for style seekers. Another leading influence in the decorating gusto was Alexander Girard, whose Southwest and international folk crafts now fill a wing of the Museum of New Mexico and whose ethnic sensibility effected decorating from coast to coast.

The fervor for primary color and primitive flavor resulted in a '70s decorative style termed "Country Chic" by editor WALLACE GUENTHER and defined as "chrome and glass with patchwork, acrylic with Eastlake, bentwood with Rauschenberg, Breuer with basketry."

DORIS SHAW took up the editorial reins in the late '70s with an eye toward architectural excellence (the work of Ward Bennett, for example) and the next decade, one in which she foresaw a more adventurous approach to design.

With the '80s came a celebration of American ingenuity, a passion for collecting crafts, a thrill for combing flea markets and rural antiques shops, an appetite for homegrown food and gardening. Decorating became an anthem to self-expression, with romantic overtones. And the word simplicity resurfaced again, only to prove that it has staying power and is open to interpretation—with a "personal stamp"—as espoused by House Beautiful today.■

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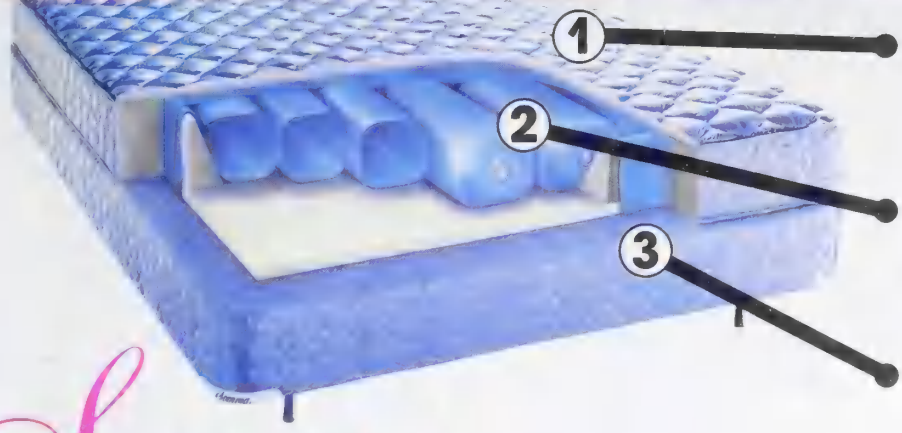


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WHAT'S IN A FRAME

As important to a room as flowers, these decorative frames are today's foremost accessory



TOM McCAVERA

If a picture is worth a thousand words, the frames shown here—designed to complement your mementos as well as your decor—deserve several more. Beribboned terra-cotta frame *(top)* has it all tied up for looks; from Terrafirma Ceramics, Inc., $60. Simple shapes in eye-catching materials set off your favorite photographs. *Above, from left:* Square travertine frame, $50, is from Cosmoteque, Inc.; plaster *faux* marble, $38, Contre-Jour, Inc.; gray marble, $15, Burnes of Boston; wine serpentine, $16, The Bucklers Inc.; round alabaster, $49, Blooming-dales; sterling silver frame with lapis inlay, $125, Creative Resources; hand-painted wood, $42, Museum of American Folk Art; *faux* mother-of-pearl, $42, The Bucklers, Inc.

Above: Wallcovering, Norton Blumenthal, Inc. Console table with *faux* marble top, vase, Kentshire Galleries. Chinese bowl, marble compote, wood box, John Rosselli, Ltd. _Opposite:_ Wall fabric, Arthur Sanderson & Sons. Tablecloth, Françoise Nunnallé. Silver mirror, Gorham-Textron. Antique accessories, John Rosselli, Ltd.

Frames on the opposite page add a touch of old-fashioned romance. *From left:* Padded doily frame, $40, is from Studio 12; silver oval, $40, Spiegel; Florentine-style frame of lacquered brass, $48, Virginia Metalcrafters; antique brass oval, about $300, Henri Bendel; hand-painted rococo floral, $175, Chamart Exclusives; pewter, $35, Gorham-Textron; ceramic hand-painted trellis, $52, Cache-Cache, Ltd. ■

Editor DEBORAH BEAULIEU

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FROM THORNHILL FARM

"My world is becoming wider and wider....These letters are my geography lessons. They are instant friendship."
—DEE HARDIE



Writing this column is sometimes like going out on a blind date. I never quite know what to expect, what's going to happen. Even after all these years. There was another blind date, Tom Hardie, about 36 years ago, and I'm *still* not always sure what to expect. But then that's one of the sweet mysteries; it keeps me on my toes. So does this column.

Early morning is the best time for my séance with my typewriter. It's a two-way conversation. I talk while I type. I like rhythm and this is how I hear it. There are times, mind you, that I'll do *anything* not to get to work. I scrub those big black and white checks of the kitchen floor; I polish candlesticks. I'm not alone. I once read that the actress Sally Field always cleans her closets before making a new movie. We're not in the same class, but it's the same idea.

Most of the time, however, I can hardly wait to get to the typewriter. This column is my friend, my very own arena. It's part of my life, part of me. And ideas come from everywhere, mostly my husband, Tom. I politely, and sometimes not so politely, say "thank you," and never use any of them. The best ideas come unannounced, just happen. That's the fun, the excitement.

And something *else* is happening, even more surprising to me than when I finish a column and find I've actually done it: My world is becoming wider and wider. I sit at the typewriter and think I'm giving, but what's really happening is that I'm getting! I wonder if you can imagine what it's like to be on a small farm in Maryland and receive letters from Anchorage, Alaska; Wading River, New York; Crystal City, Missouri; Prairie Village, Kansas. It's a little like Christmas and I love to open mail.

I'm learning about parts of America that I must admit I never knew existed. These letters are my geography lessons, these letters are instant friendship. The writers, since they read my column, know all about me, so they tell me all about themselves. Sometimes I laugh, sometimes I cry. We share tragedies, we share joys. It's amazing how often priorities and families are much the same. I remind the young of their mothers or their grandmothers, and I remind the older readers of themselves. If I ever have any foolish notion that I'm any different from anyone else, I'm *all* wrong. These letters put me in my place, very nicely so.

Some ask advice. Becky of West Memphis, Arkansas, asked me what I thought about naming a daughter "Ollie Emma" after her two grandmothers. "Remember," she wrote, "we're Southern!" I like it, I told her. Family names, in time, mean so much more than a going fashion.

Then came a blue and white teapot from Mrs. Hinkle in Thomasville, North Carolina. She wanted it to have a good home, and it is now part of our tea parties.

Wouldn't you be overwhelmed? I certainly am. All I thought I was doing was writing a column, probably for myself. Writers do that, and if they don't admit it, they're fibbing. Writing makes you feel better, quite often a little proud. But I'm even more proud of these letters. It's my privilege to write a column, but the letters are the gifts, the best kind. The ones you don't expect. ■

MARCUS TULLIS



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JOHN DEANE

BUILDING WRIGHT

The event Frank Lloyd Wright fans have been waiting for: the just-completed restoration of the architect's home and studio in Oak Park, Ill. *(above)*, part of a 25-building complex. Here Wright developed his renowned Prairie style. This month see the house decorated for Christmas as remembered by his children. • To pass on Wright's creative legacy, consider giving Froebel blocks *(a sampling, inset)*, reproductions of ones Wright used as a child. His testament to them: "I soon became susceptible to constructive pattern evolving in everything I saw." Hammacher Schlemmer, $200. • Two Wright masterpieces turn 50 this year: Fallingwater, subject of a stunning new book by Edgar Kaufmann, Jr., son of its original owner (Abbeville Press, $55); and the Johnson Wax buildings at Racine, Wis., honored with "Creating a Corporate Cathedral," to Nov. 9 at Cornell University (the exhibit travels to nine cities). • For more Wright events write: Taliesin West, Scottsdale, AZ 85261.

LIGHT READING

Where to find Dream Doghouses, Bark-o-loungers and The Last Woof? In *Dogue* (The Main Street Press, $9), Ilene Hochberg's spoof on a pet fashion magazine. Bubbles *(below)* wears a Dogerfeld hat and Bulldogari necklace from Dogwear, NYC. • Movable canvas sails and overscaled furniture are some ways lofts are domesticated in Suzanne Slesin, Stafford Cliff and Daniel Rozensztroch's *The International Book of Lofts* (Clarkson N. Potter, $30). • In *Living Under Glass* (Clarkson N. Potter, $22.50) Jane Tresidder and Stafford Cliff prove that conservatories and greenhouse additions can be practical and handsome.





COMING EVENTS

Tiffany's art glass *(left)* and other nouveau "antiques" are for sale at "Modernism," a landmark show of design from 1860 to 1960; Nov. 20 to 23, NYC. • Come Nov. 2, the San Antonio Museum of Art will be the newest mecca for folk art. That's when "Con Carino" (literally, "With Affection") opens with Mexican folk art from the Rockefeller and other top collections. • For collectors and Christmas shoppers, the Philadelphia Craft Show, Nov. 7 to 9, showcases the most innovative artists around. • To bone up on regional styles, the hallmarks of great antiques, don't miss "American Furniture from the Kaufman Collection," to April 1987 at the National Gallery of Art, Washington, DC.►

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Avalon



They have a secret life together—when Dad leaves for work. Tuesday, it was little feet trying on high-heeled shoes for fun. And pearls. And cleaning lipstick off the bathroom mirror. Thursday, there were warm chocolate chip cookies and her in bows clutching antique paper dolls (a little too tightly).

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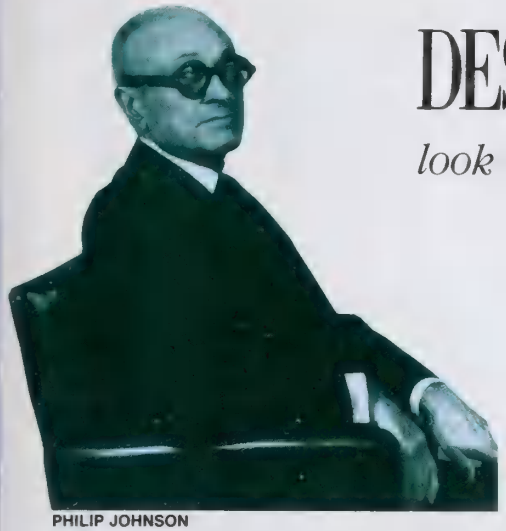
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DESIGN VISIONARIES

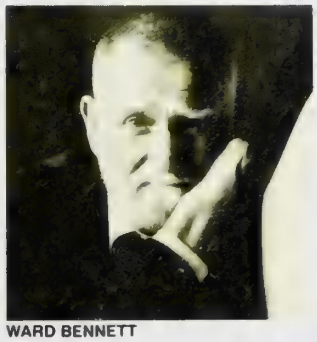
look back . . . and ahead



PHILIP JOHNSON

"There really is no such thing as 'modern,'" says *Philip Johnson, architect.* "Modern is what I do right now. In terms of houses, I'm drawing on three influences—shingle style, palatial Louis XVI-inspired city houses and Edwardian town squares. I like the gaiety and the richness of the Edwardian period."

Ward Bennett, designer: "In my residential work, I'm still plugging away for a really personal look. Now everything is pattern and chintz, and people fall into the trap of fashion. A woman I know lived in an apartment that was high tech six years ago; now she's thrown it all out and hired an English country decorator. I've always loved old things, new things. Period is less important than honesty, beauty, quality."



WARD BENNETT

FOR PHOTO CREDITS, SEE PRODUCT INFORMATION



LENOR LARSEN

Jack Lenor Larsen, designer, textile manufacturer: "Curiously, recent research has led me back to House Beautiful's early issues when modernity and the new century were all full of young promise. We're launching two new massive fabric collections entitled Masterworks: 20th Century, and I'm also working on a book that traces the studio craft movement through the early decades to those extraordinary developments after World War II."



LL CASTLE

Wendell Castle, furniture artist: "In 1966 I was doing organic art pieces. I've come back closer to those—ideas done freely without regard to furniture history. I'm very concerned with a piece telling a story, but an abstract story with wit and ironic references. I really like that aspect of post-modernism, but I might allude to a rubber band rather than a column."

Ray Eames, designer; partner and wife of the late architect Charles Eames: "People forget that the so-called International Style was a reaction against all the fussiness of Victorianism. They wanted to get back to the essentials but then the spareness got to be too much. I think there are just waves in history, some better, some worse. Nothing is really new, certainly not today's 'return' to decoration."

Charles Moore, architect: "Twenty years ago there was a need to abstract architecture to the point of unrecognizability. Today we're enjoying the whole process of mining the past for stairways and towers and windows. I'm also focusing on details—the size of a door or window brackets. A Dallas house we're doing doesn't try any big gestures; nothing's cantilevered. Its special feature is a tray ceiling that I'm thinking of pulling down to relate to the fireplace as a mantel."

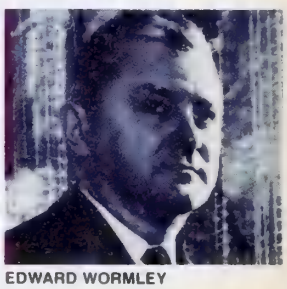
Edward Wormley, designer of modern furniture for Dunbar, 1931-65: "A lot of early modern furniture was so sparely designed that it wasn't comfortable to sit on for very long. Even Eames called some of the chairs 'ass trays.' I made furniture to fit lots of frames—people's frames. And it went with other things so people could move towards modernity without throwing out what they had. I liked the Bauhaus designs, but they wore their social importance on their sleeves as if each chair were a masterpiece that would replace everything."



RAY AND CHARLES EAMES



CHARLES MOORE



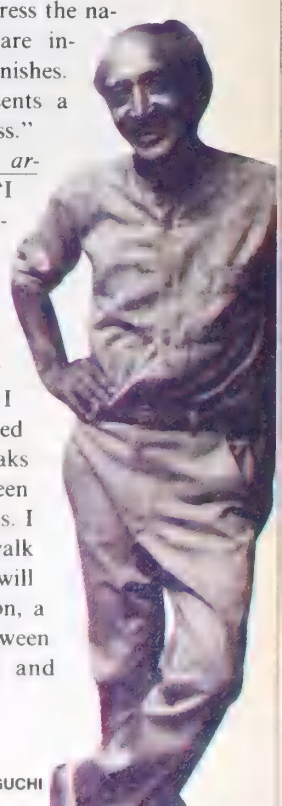
EDWARD WORMLEY



LELLA AND MASSIMO VIGNELLI

Massimo and Lella Vignelli, designers: "We're thinking about the language of materials. Our approach is to transform what is usually considered a poor material into a noble material. By oxidizing metal, we are developing unusual textures and colors that express the nature of the material. We are intrigued by textures and finishes. For us this interest represents a new level of design awareness."

Isamu Noguchi, sculptor, architect, national treasure: "I would like the garden I recently designed [at The Museum of Fine Arts, Houston] to clarify in people's minds that sculptures should not be confined by the garden like a possession. I hope the open and unbounded feeling of the garden breaks down the boundaries between the people and the sculptures. I hope that when people walk through the garden they will hear a conversation going on, a very quiet conversation between walls and spaces, people and sculptures."►



ISAMU NOGUCHI

STYLE BEAT

MONUMENTALIZING THE SMALL HOUSE

"The single family house is the central theme of architecture," says Swiss architect Mario Botta, who creates grandeur even in 1,300 square feet *(below)*. "Unlike institutional buildings, houses live 24 hours a day and engage all of life's complexities." Mr. Botta infuses even the most modest homes with the monumental strength of a geometric vocabulary that at once revives modernism and recalls classical tradition. He will be honored by The Museum of Modern Art in NYC with an exhibit from Nov. 20 to Feb. 10., the second in a series of five exhibitions examining current developments in architecture.





KAREN SCHULD

ARTFUL GIVING

Here's our pick from the Christmas crop of museum mail-order catalogs: A 19-inch-wide Advent calendar *(above)* from the Metropolitan Museum of Art, concealing a treasury of ornaments for a freestanding tree, $23 ppd. ▪ Wafer-thin, gently sweet Moravian gingersnaps—a treat from the Old Salem Museum Store, $8.50 ppd. ▪ The Winterthur Museum's grand-scale new wall calendar with 12 antique floral engravings, $16 ppd. ▪ Colonial Williamsburg Foundation's tiny houses to needlepoint for your tree; three to a kit, $17.50 ppd. ▪ A big hand-spattered tote (no two alike!) from the San Francisco Museum of Modern Art, $23 ppd. ▪ The Pierpont Morgan Library's whimsical set of four notepads inspired by a 1644 Latin primer, $6 ppd.

"A" FOR AWARENESS

With this season's bounty of books and videos, children can learn easily as ABC. For example, Florence Cassen Mayer's stocking-stuffer-sized *Museum of Fine Arts, Boston ABC* (Harry N. Abrams, $10) pairs letters with artworks from the museum's collection *(right)*. • "B" is for bracket, whimsically drawn by Roxie Munro in her architectural alphabet, *Architects Make Zigzags* (The Preservation Press, $9). • Rhyme comes alive in *A Apple Pie* (Frederick Warne & Co. Ltd., $9), a book with Kate Greenaway's illustrations of children in Victorian dress playing with a gigantic deep-dish pie. ▪ Geoffrey, a cartoon giraffe, introduces 26 animals with animation, film footage and songs by composer Elizabeth Swados in a 30-minute videotape, *The Animal Alphabet* (Scholastic-Lorimar, $20). ■



JOHN DIANE

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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AT HOME WITH ANTIQUES

MICHAEL GRAVES LIVES WITH, WORKS WITH AND *USES* THE NEOCLASSICAL FURNITURE HE LOVES TO COLLECT

By NANCY KAUFMAN



Michael Graves lives and works in Princeton, NJ, at the very edge of the town's great university, where he has taught architecture since 1962. The informal Ivy League influence has rubbed off, just a little, on this otherwise urbane gentleman. Except on rare occasions, his office attire—a button-down collar, blue shirt open at the neck, sleeves rolled up to the elbow—gives him an air more studentlike than professorial. But the gray hair is longish and combed straight back in a gesture toward his creative side whose prodigious output includes furniture, lamps, stage sets, costumes, even tea kettles as well as architecture.

Despite a high-pressure schedule that has him continually in and out of his sleek Mercedes and on and off jet planes, in his surroundings as in his designs there is a strong suggestion that Michael Graves's heart lies in a different era. And, indeed, the setting for his daily life—both at home and at work—is shaped by a superb collection of neoclassical furniture.

Nineteenth-century chairs, tables, commodes, secretaries, mirrors and decorative objects add to the clutter of this busy architect's offices. In fact, if there weren't two drafting tables tucked away in an anteroom, almost as afterthoughts, this might be a homey antiques shop. The offices themselves—two contiguous buildings; one built in 1850, the other 100 years earlier — reflect Mr. Graves's sensibilities. In this serene ambience it is difficult to conceive that so much of his current architectural work—the Portland (Oreg.) Building, the Humana Corporate Headquarters Building in Louisville, the proposed addition to New York City's Whitney Museum of American Art—arouses controversy.



Mr. Graves's working models share space with the neoclassical pieces that make a museum of his office.

Michael Graves's love of antiques grew out of his changing concerns in architectural design—from modernism to what has been called "stripped-down classicism"—and related to his desire to find furniture that would embellish his new architectural aesthetic. While he has been interested in furniture since his college days at the University of Cincinnati, it is only in the last 10 years that he has focused on and collected neoclassical design.

"In college I made most of the furniture for my off-campus apartment, and you would call it modern," he recalls. "Then I worked a year for George Nelson and saw furniture being designed. It was modern furniture, and *I* was doing modern furniture and still am, in my own way."

Mr. Graves objects to being described as a collector and does not regard the pieces he has assembled as a collection, since he uses them and lives with them. Nevertheless his knowledge of the period, his passion for discovery and his connoisseurship certainly fit the definition. He regularly visits dealers in New York, attends auctions and always drops in on European dealers when he travels abroad.

"Looking is a vacation for me," he says, and even on vacation he is always looking. Over the years he has become a much more discerning buyer, and now a piece must be unique—and he must be able to learn something new from it—before he will consider purchasing it: "There is more of the furniture available now, because there are more reputable dealers. I buy a lot less and choose carefully."

Biedermeier pieces seem to dominate the Graves collection, but his interests are broad. "All neoclassical styles are compatible," he explains. "They're the same sensi-

(Continued on page 32)

TOM MC AVERA



50th **Williamsburg Heart Box.**
In earlier times, it was a tobacco box. Cast pewter and polished brass. A delightful betrothal, wedding, or anniversary present.



50th **Brass Candelabrum.**
Reproduction of an exquisite early-18th-century English antique. Sand-cast in a method similar to that used by the original craftsmen. Height, 19 in.



50th **"Carolina Toile" and "Ribbon Stripe" Wallpapers.**
One a rich design inspired by 18th-century cotton and linen fabric. The other copied from an English woodblock printed textile.



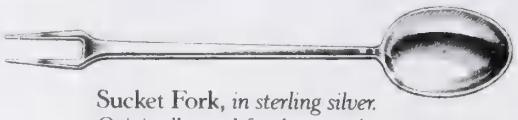
King's Arms Brass Trivet.
The design is taken from the coat of arms on the sign of the famous King's Arms Tavern in Williamsburg. Also available in iron.



50th **Wedgwood Commemorative Bowl.**
In honor of our 50th anniversary. Slim gold bands circle the rim and base. Decorated with six engraved drawings of Colonial Williamsburg.



50th **Oriental Painted Mirror.**
Queen Anne period. Glass is hand-engraved, making each one an original in its own right. Chinese birds and plants decorate the lacquer frame.



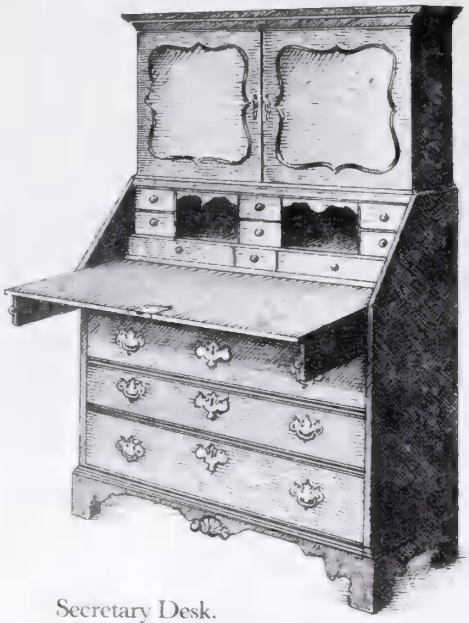
Sucket Fork, *in sterling silver. Originally used for desserts that needed both spoon and fork. Just the thing today for cocktail olives or onions.*



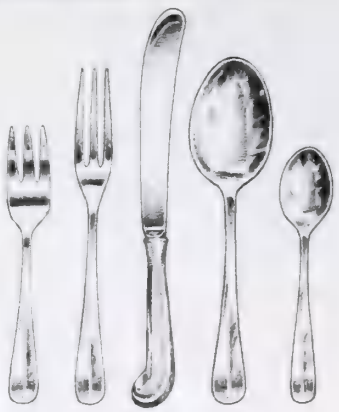
50th **"Gloucester Damask" and "Bargello" Fabrics.**
One is copied from a 17th-century fabric, adapted in silk and cotton. The other is an upholstery-weight woven fabric inspired by antique needlework.



Air-twist Stemware.
This spiral form was developed about 1735 and was popular throughout the middle of the 18th century.

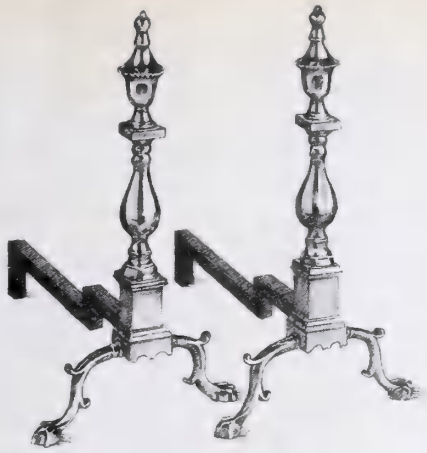


Secretary Desk.
The original is American, about 1770, Chippendale. The unit on the top is a bookcase. The apron, quite elaborate, carries a shell carving.



Queen Anne Flatware, *in sterling silver. Recognized for years as a most distinguished reproduction of 18th-century flatware. Note the graceful shapes of the rat-tailed spoons, three-tined forks, and pistol-handled knives.*

Colonial Williamsburg offers a few select pieces not yet to be found in its catalogue.



Claw-and-ball Andirons. *Reproductions, in solid brass, of pieces made in the late 18th century. Claw-and-ball foot was derived from an Oriental design, introduced by English cabinetmakers around 1710.*



Sterling Silver Coffeepot. *The original of this elegantly simple piece was made by Charles Le Roux, a New York silversmith. Note the contrast of curved and straight planes.*



Delft Plate. *So impeccable are such copies of delftware that we ask the maker to impress an identifying date into each piece so that none may be mistaken for the original.*



(50th)

Bombé Chest-on-chest. *A magnificent reproduction of an 18th-century piece. The original is on display at the Wallace Gallery. Twenty-seven sand-cast brass drawer-pulls accent the lustrously finished mahogany. Height, 91¾ in.*



Pewter Tankard. *An example of pewter at its best: cast, turned, burnished, then polished to a soft sheen.*



(50th)

Carter's Grove™ Rug. *Adaptation of a Fereghan. The original graces the entrance hall at Carter's Grove Mansion. Woven through the back with the finest imported wools, skein-dyed, then washed to produce a rich luster and mellow colors.*

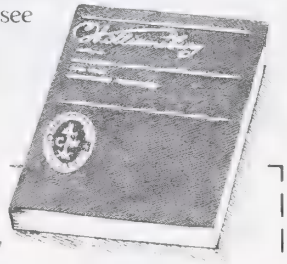
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To commemorate this 50th anniversary, we have released a few "new" reproductions. They are shown at left, marked thus: (50th).

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Jack Thompson Furniture-Interiors, Richmond
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WISCONSIN
Mologne Interiors, Mequon

Williamsburg®

AT HOME WITH ANTIQUES

Continued from page 29

bility—I mix them all together." A special favorite of his is the English furniture designer and maker Thomas Hope, although Mr. Graves notes that it is almost impossible to afford, let alone find, any of this work today. He is even interested in 19th-century copies of Hope pieces and recently discovered four Hope-inspired chairs in Rome. He also admires Russian Biedermeier, which he describes as more embellished than the Bavarian version and brilliantly made. In fact, one of his own favorites is a Russian Biedermeier chair that he calls "extraordinary, dreadfully uncomfortable but very nice to look at."

One aspect of neoclassical furniture that attracts Michael Graves is its relationship to architecture. In fact, he regards this furniture as "surrogate architecture." Living in what he terms the "green" of Princeton, where exposure to diverse architectural styles is limited, he feels that his furniture acts in a real way as buildings would in a more varied environment.

"When you look at a Biedermeier secretary, it is like a building," Mr. Graves believes, referring to the furniture's tripartite division, the basic structural element of all classical architecture. Referring to a critic who likened Philip Johnson's famous AT&T Corporate Headquarters to a Chippendale highboy, Mr. Graves, with some amusement, corrected the critic: "He got it backwards. It's the highboy that always looked like architecture."

What also pleases Mr. Graves about neoclassical furniture is its intrinsic uniqueness. Each piece is handcrafted, one of a kind. "Biedermeier, for example, would seek variations on a theme over and over again," he explains, "so there was some personality in each chair and each chair was a little different from the next one. Certainly the grain of wood in one chair was different from another. All those little subtleties are important to me."

It is easy to imagine that a collector who is also a world-class architect would design a signature building to house the work. Not so, Michael Graves. Although he bought a "home" 10 years ago and has been renovating it sporadically ever since, that home is a warehouse, built in 1926 in the heart of one of Princeton's residential areas. At present he lives in the ell of the building, in space about the size of a standard three-room apartment. Into this is crammed much of his collection. Elegant chairs and tables vie for space along with the range, dishwasher and sink, if only temporarily. "I'm still living like a student," he says, "but it's getting done now."

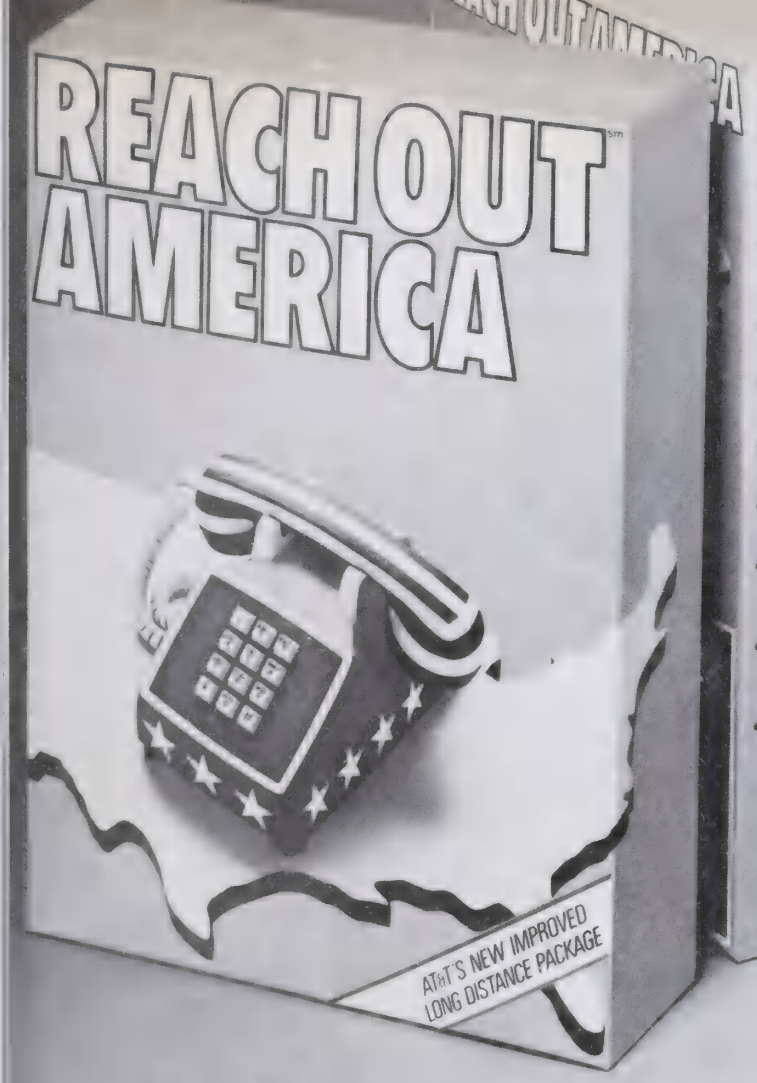
When his home is finished, most of his collection will be under one roof. But even with museum-quality furniture, Mr. Graves has no intention of creating a monument. "I'm not here to have people walk through my house and say, 'Oh look what you've got.' My house is going to have pretty things in it, but it's not going to be a hands-off place."

Mindful of the comfort of future guests and of his passion for the Cincinnati Reds, Michael Graves is designing his own version of an overstuffed Regency club chair and also a sofa, going after "in a big way" the 45-degree angle at which Americans like to relax. "It's when we want to lounge, talking or watching television or whatever, that classical furniture is probably not the thing to sit on," he says. "The overstuffed chairs I'm making for my house are a substitute for the style of furniture I like that simply wasn't ever produced."

As for the pieces that got away, the bane of every collector, Mr. Graves has few regrets: "I've only given up three or four things I really wanted. One was a table that was so unorthodox it was classical. I didn't draw it; I didn't even take a picture of it. I only remember it as being incredibly special. I didn't buy it because I couldn't afford it. It stands as a kind of figment—like a woman you once saw and later thought, 'My God, why didn't I introduce myself?'" Obviously the romance of collecting has affected Mr. Graves deeply.

He has never inventoried his collection, so he doesn't know how many pieces he owns, but he's not worried. When the renovation of his warehouse-home is complete, a vast amount of space will be available for his furniture. And as with many avid collectors looking to improve their holdings, there is the possibility of trading up or selling off. As Michael Graves puts it, "I bought pieces years ago that today look crude to me. Someday I may try to get rid of some of those pieces."

In describing his experiences designing and making furniture, Mr. Graves draws yet another parallel to architecture. To learn, to understand, to get better, to be good, you need "practice, practice, practice." That advice can be defined as learning the resources, looking at work, comparing—educating both the mind and the eye. These are the ingredients you need to build a fine collection. Though he may be reluctant to accept the designation collector, Michael Graves is an excellent example of the breed.■



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HIDDEN TREASURES UNDER THE SUN: SECLUDED GARDENS AND ESTATES YOU CAN DISCOVER ON A WINTER GETAWAY

By PAULA J. SILBEY

As the cold weather begins to descend on most of the country, an escape to a warm-weather vacation spot becomes more and more appealing. One dreams of trading in heavy woolen sweaters for light cotton shawls, exchanging snow shovels for sand shovels and substituting beach umbrellas for rain umbrellas.



The entrance hall of this 200-year-old Bermuda residence was once a smuggler's cave. The house is among the places that may be visited during the annual house and garden tour.

The choices for warm-weather winter vacations are limitless. Of the dozens of possible places, House Beautiful focuses on diverse locations having one feature in common: All boast great houses and gardens that could be the focal point of any trip.

BERMUDA

It is unlikely that any vacation destination could have more historic, well-maintained great houses and gardens than Bermuda. Sitting in solitary splendor in the Atlantic Ocean, 600 miles off the coast of North Carolina and two hours from New York by jet, Bermuda reflects its strong British heritage.

Traditional Bermuda architecture manifests itself in 300-year-old homes as well as those more recently built. Among its distinctive characteristics are high tray ceilings, extensive use of Bermuda cedar in beams and woodwork, "welcoming arms" stairways that widen at the bottom from a narrow threshold at the main-door level and distinctive whitewashed terraced roofs that were designed to catch rainwater, Bermuda's only source of fresh water.

Although the best time to view Bermuda's beautiful houses and gardens is from late-March until mid-May when the Garden Club of Bermuda holds its Open Houses and Gardens Tour (details follow), there are several historic residences open to visitors year-round. In addition to Tucker House in St. George, with its antique furnishings and paintings, and Verdmont, a 17th-century mansion restored and operated by the Bermuda National Trust, Camden in Hamilton provides visitors with a view of typical Bermuda architecture.

Atop a hill in the middle of the Bermuda Botanical Garden with a panoramic view of the South Shore, Camden was built in the early 1700s. Additions to the original structure including a veranda, porch and bow windows in the dining and drawing rooms were added in the 19th century. In February 1979, after undergoing extensive renovations, it became the official residence of the Premier of Bermuda but is used for official functions only. The grounds are open daily during daylight; the house is open on Tuesday and Wednesday, noon to 2 P.M.

Perhaps the most impressive feature of Camden is its handsome native cedar found in the grand front-hall staircase, beautifully carved paneling in the dining room and entrance hall, antique furniture and door and window moldings. Other notable features include: a great Waterford crystal chandelier in the drawing room, inlaid Sheraton console table and cedar chest, Adam-style fireplace with fluting, cedar bookshelves and "mirror image" paneling on the dining room doors.

The Bermuda Botanical Garden's 36 acres of beautifully maintained grounds contain a wide variety of gardens including separate areas for hibiscus, subtropical fruit trees, palms, cacti and succulents, plumeria, conifers, woodlands and ferns. A formal garden has various annual flowers in a breathtaking assortment of colors.

During the early-spring Open Houses and Gardens Tour sponsored by the Garden Club of Bermuda, three or four distinctive private houses and gardens in one parish are open to the public from 2 P.M. to 5 P.M. on Wednesday. The tours, which resemble open houses or tea parties rather than formal itineraries, feature homes within walking distance of each other.

Also of note in Bermuda this season is the Bermuda International Flower Show

(Continued on page 40)

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Continued from page 36

November 7 to 9 at Passenger Terminal in Hamilton. Cosponsored by the Garden Club and the International Design Symposium, it features participants from garden clubs all over the world.

More historic houses on the island are open to visitors at times specified by the Bermuda National Trust. The three main rooms of Palmetto House, an 18th-century cruciform house, are full of fine pieces of Bermuda cedar furniture. Located on North Shore Rd. in Smith's Parish, it is open Thursday from 10 A.M. to 5 P.M. Dating from 1705, The Old Rectory on Broad Alley in St. George's is one of the oldest cottages on Bermuda. It is open Wednesday and Saturday from 10 A.M. to 5 P.M. Winterhaven Farm Cottage (Devil's Hole, Harrington Sound, Smith's Parish) is an 18th-century house plus a mini-museum that is open Monday and Thursday from 10 A.M. to 5 P.M.

In addition, two branch libraries are housed in National Trust buildings. Stewart Hall on Queen St. in St. George's dates from 1706 and is open Monday, Wednesday and Saturday from 9 A.M. to 5 P.M. Springfield, on Main Rd. in Somerset, is open Monday and Wednesday from 9 A.M. to 5 P.M., Saturday from 10 A.M. to 5 P.M.

HAWAII

Most people associate Hawaii with thatched huts, hula dancers in swaying grass skirts and miles of deserted white-sand beaches. Imagine the shock of visitors who arrive at Honolulu's bustling international airport with its seemingly endless concrete corridors and modern facilities. Gone are the thatched huts and hula dancers (except at the free Kodak show in Kapiolani Park and at a few shopping center shows). High-rise hotels line the white-sand beaches of Waikiki.

But parts of old Hawaii exist for those willing to seek them out. Whether it is a visit to Oahu's quiet and scenic north shore or a trip to a less-developed neighbor island, it is possible to see Hawaii as it was before development overtook Waikiki. Just a short drive from downtown Honolulu in Nu'uanu Valley rests a turn-of-the-century estate that remains virtually unchanged since it was purchased in 1938 by the Walker family. Known as Pa'ilima (place where ilima grows), the Walker Estate is an historic site on the National Register, representing typical architecture from the days of the Hawaiian monarchy, and is also listed on the Hawaii State Register of Historic Places. It was built by Honolulu businessman Charles Rodiek in the early 1900s and acquired by the Walkers from Allen C.K. Wilcox (Mahelona) who had inherited it from his mother, Emma Kauikeolani Napoleon Wilcox.

Situated on six acres of lush tropical vegetation, the estate features a Japanese garden thought to be the oldest formal Japanese garden on Oahu, numerous plants and trees unique to Hawaii and many trees that are over a century old.

The house itself, a two-story frame structure in the Classical Revival style, is set back from the street, protected by a buffer of shrubs, trees and lawn. Soffit eaves supported by decorative scroll brackets surround the hip roof. Large covered porches on each floor provide cover from the tropical rains and access to the cooling trade winds. Its entrance is enhanced with a hip-roofed porte cochere supported by fluted columns that leads to a covered porch. Within the house, still inhabited by Mrs. Una Craig Walker who supervises the gardeners, a grand stairway with wood handrail greets visitors. It leads to an upper hall. On the first floor, French doors in each major room open to the outside.



Although still a private residence, the Walker Estate is frequently open to the public for special garden tours and receptions. The Outdoor Circle and the Garden Club are among the many organizations that schedule annual events there. (Groups of 20 or more can arrange to visit the estate by contacting Mrs. Lawrence Johnson of the Garden Club at 3541 Kahawalu Dr., Honolulu, HI 96817; (808) 595-6725.) Members of the Garden Club of America can make individual arrangements to visit the Walker Estate by contacting their zone chairperson.

FLORIDA

Florida has become one of America's most popular winter vacation spots. Although best known for its beaches, many Florida destinations feature interesting houses and gardens as well. In St. Augustine there is Sanchez de Ortigosa House, and in Palm Beach, the Breakers, but one of the most interesting places to visit is the Edison Winter Home in Ft. Myers.

Built on the banks of the Caloosahatchee River, the rambling 14-acre estate with its main house, guest house, laboratories and botanical gardens portrays life as it was during Thomas Edison's lifetime. Its spacious rooms and original laboratories are kept just as Edison left them.

Designed by Edison and built in sections in Fairfield, Me., in 1885, the main house and guest house were shipped to Ft. Myers by four sailing schooners and erected in 1886, making them among the first "prefabricated" buildings in America. Expansive overhanging porches encircling the main house and French doors on the first floor provide natural "air conditioning" from cool breezes. A cool, tiled colonnade connects the house and a guest house that was used to accommodate visitors for a month at a time. These long stays resulted from limited access to Ft. Myers; during Edison's first 20 years there, it was accessible only by a boat that sailed once a month.

The interior of the white clapboard Victorian house is filled with Edison's inventions. Original carbon-filament light bulbs made by Edison illuminate the living room. Despite burning 12 hours a day, they have never burned out. Electric chandeliers of brass made by Edison in his workshop enhance the living room as well. Furnishings remain the same as when the Edisons lived here. In the bedroom, for example, antique candlesticks and clock adorn the fireplace mantel.

More than 1,000 varieties of plants imported from all over the world grow in Edison's tropical garden, one of the most complete in America. Despite its beautiful flowers and flowering plants, Edison planted the garden for experimental purposes, not for aesthetic value. In one of his most important experiments—the search for a domestic source for rubber—Edison worked with more than 1,700 plants and weeds, and he eventually succeeded in making rubber from goldenrod. Wild orchids, tall African tulips, flowering mango trees and blooming cereus from Mexico are among the many colorful blooms on view. Of particular interest is a giant banyan tree, the largest in Florida, which was two inches in diameter when Edison planted it in 1925 and now spreads to more than 400 feet around its trunks. Also of importance are original clumps of giant bamboo, which Edison used for electric light filaments, and goldenrod weed, which Edison experimented with as a source of rubber.

The Edison Winter Home with its tropical gardens, museum and laboratory is open Monday through Saturday, except Thanksgiving and Christmas, from 9 A.M. to 4 P.M., Sunday from 12:30 to 4 P.M. It is at 2350 McGregor Blvd., Ft. Myers.

Also in Florida, Key West offers its Old

(Continued on page 46)





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Continued from page 41

Island Days House and Garden Tours during the annual Old Island Days festival. Fifteen private homes are on tour during three different weekends, with five homes featured each weekend. Tours take place during the day and in the evening. Dates for the tour in 1987 are February 13 and 14, 27 and 28, and March 13 and 14. For more information, write the Old Island Restoration Foundation, PO Box 689, Key West, FL 33051.

ST. CROIX

One of the few U.S. territories in the Caribbean, St. Croix in the U.S. Virgin Islands offers vacationers an opportunity to enjoy marvelous beaches, warm Caribbean waters and a tropical climate without the bother of carrying passports and exchanging money. Despite its current ties to America, St. Croix's Danish roots make its capital, Christiansted, an ideal place to observe the architecture of an 18th-century Danish town.

For a glimpse of what life was like on an 18th-century sugarcane plantation, a visit to the Whim Greathouse on St. Croix is a must. Restored in the 1960s by the St. Croix Landmarks Society, the estate features a main house, small museum, 19th-century apothecary, plantation gift shop selling 18th-century reproductions, and working sugar mill complete with windmill. The sugar mill, which is typical of the more than 115 mills in operation on St. Croix during the height of the sugar days, was brought block by block to the Whim estate from its original location on Nevis to demonstrate what a working sugar plantation looked like. At the time there were no working mills in the U.S. Virgin Islands.

Although the estate dates back to 1751, the Greathouse with its three-foot-thick walls was built around 1794 by Christopher MacEvoy, a flamboyant and ostentatious bachelor. Today, with its antique furniture, fine silver and delicate china, it recreates the opulent lifestyle typical of a plantation owner. Among its treasures are the dining room table setting from Bing & Grøndahl in Denmark, the beautifully furnished bedroom with its crystal chandelier and mahogany four-poster bed, and 1830s sugarcane prints.

Perhaps the most unusual feature of the neoclassical European-style house is the moat which surrounds the Greathouse and serves as an air shaft for the cellar and as a water runoff area. Authorities believe that at one time a stream ran under the house, joining the rainwater carried from the moat to an underground culvert to a well.

Although Whim Greathouse has no formal gardens, its grounds are filled with lush vegetation including hibiscus, bougainvillea and dozens of palm trees. A short drive from the estate on the same road is the Botanical Garden, where a variety of tropical plants grow. Whim Greathouse, on Centerline Rd. two miles east of Frederiksted, is open daily from 10 A.M. to 5 P.M., except in the summer when it closes Sunday morning and all day Monday.

Other historic and modern houses on St. Croix are on view annually during seven different house and garden tours, sponsored by the St. Croix Landmarks Society, on Wednesday from 9:30 A.M. to approximately 1 P.M., from January through March. A fundraiser for the Landmarks Society, the tours make available private homes all over the island that are not usually on view. Each tour features four or five estates and greathouses which either hark back to the island's heritage as a Danish settlement or show how modern architects have made use of the extraordinary geographical features of St Croix.

Among the houses which may be included are the newly renovated Estate Butler



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Bay, one of the largest greathouses still in existence on the island; Beresford Manor, the renovated boiling house of an old sugar plantation which has been modernized to 20th-century standards; and the gardens of Estate Grange, where Alexander Hamilton's mother is buried. Call the St. Croix Landmarks Society at (809) 772-0598 for more information.

MEXICO

Believed to be the most populous city in the world with over 17 million people, Mexico City juxtaposes its rich history with contemporary life. Subway tunnels run past Aztec ruins, Spanish mansions sit beside modern skyscrapers and ancient Indian artifacts share museum space with 20th-century murals.

In the midst of the bustling city with its legendary traffic jams, Chapultepec Park (meaning Grasshopper Hill) provides a quiet respite from the noise and commotion surrounding it. Dating back to 1435 when King Izcoatl designated it as a recreation area for Aztec monarchs, it encompasses 2,100 acres and contains five museums, four lakes, a large reservoir system, playgrounds, amusement park, zoo, botanical garden, restaurants, dozens of fountains and miles of walkways.

Among its most important buildings is Chapultepec Castle, open daily except Tuesday from 9 A.M. to 5:30 P.M., where Emperor Maximilian and his wife Carlota lived during their short reign in the mid-19th century. Portions of the castle are as they were during Mexico's brief attempt at a monarchy.

Originally the site of an Aztec summer palace, the castle was designed in the late-18th century as a retreat for Spanish viceroys but was never completed. After Mexico declared its independence in 1821, the castle served a variety of purposes. It was the National Military Academy, the site of the deciding battle in the Mexican-American War, Maximilian's palace, the official home of presidents. Today, in addition to containing Maximilian and Carlota's imperial living quarters known as the Alcazar, Chapultepec Castle serves as the National Museum of History.

From the main entrance, you can visit a terrace that offers a panoramic view of Mexico City in all its grandeur. Capturing a similar view from her bedroom balcony, Carlota used to watch Maximilian's royal carriage pass down the Paseo de la Reforma on the way to the National Palace.

In front of the terrace fountain, which is decorated with symbolic markings of Chapultepec, are the lower-floor offices that were occupied by President Porfirio Diaz when he resided at the castle. Also on the lower floor is a Chinese room with tapestries, rugs and furniture that were given to Mexico by the empress of China in 1910. Just past Carlota's bedroom and bath is her dressing room followed by the music room with its fine European tapestries, porcelains and high-quality china.

The lower floor also contains a small dining salon and luxurious dining room furnished as it was during Emperor Maximilian's reign. Adjacent are a waiting room with very fine antique furniture and a game room decorated with tapestries and silk appliqués.

The East Wing of the upper floor features the bedroom of President Diaz, which later served as a guest room for distinguished visitors, and other bedrooms and offices furnished in the style of the 19th century. Of particular interest is the Ambassador's Room with Louis XVI-style furniture and a magnificent Aubusson rug decorated with landscapes of Chapultepec.

The gardens, which were created by Carlota in the French style, stand on the site of what was probably an Aztec botanical garden and feature a wide variety of plants and flowers.■



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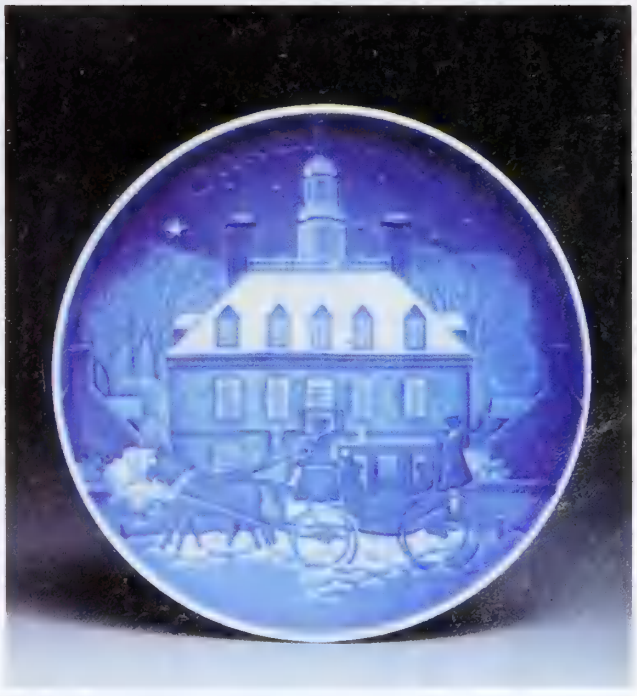


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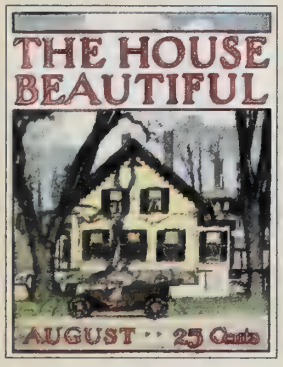
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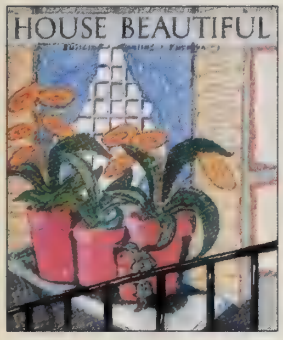
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ON BEING NINETY

1896–1986







Our archives came alive this year with the bustle of activity that produced this celebratory issue. With the perusal of past magazines came a sampling of various living styles and attitudes about home. Surprises added to the quest for self-knowledge. Not only did our younger editors discover similarities between then and now, but they enjoyed the exploration of eras otherwise relegated to "old news." And for all of us the lessons of the past pointed clearly forward—to the present and the future: We could see today's home as the summation of every kind of home, in every era, that preceded it. Apart from narrowing the generation gap, the review of our time yielded such a wealth of relevant-to-today material that we chose to reprint some of what seems most pertinent. We hope you glean as much richness as we have in these glimpses of history and commentary on our time. It's our anniversary gift to you, without whom this magazine would have little to share.

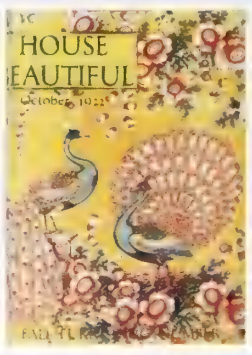
GREAT TRAILBLAZERS

1890s–1950s

The shapers of American taste, the consciousness-raisers whose early decorating prowess continues to inspire

Elsie de Wolfe invented interior decoration as we know it. In the late 1890s she transformed her own dark Victorian house on New York's Irving Place, throwing out the Turkish corner, the cluttering knickknacks and plush draperies; painting the somber woodwork white; bringing in lighter, brighter furnishings. This created such a sensation in her socialite circle that she was encouraged in 1905 to announce that she was available to help "do" the houses of her friends. Untrained at that point, she was lucky enough to get the commission to decorate the brand new Colony Club on Madison Avenue, recommended by its architect, Stanford White. She gave it an unprecedented unclublike neoclassic look, creating controversy but establishing her own undeniable mark. She vacationed yearly in France, acquainting herself so thoroughly with French antiques that by 1913 Henry Clay Frick had her buy the furniture for his new mansion, now the home of The Frick Collection. She soon was sought after by scores of wealthy clients who appreciated her favorite palette of pastels, grays and beiges and her disdain for clutter. In her 1920s heyday she dyed her hair blue and stood on her head to show her vigor. She married at 61 and lived to the age of 85.

Syrie Maugham, wife of Somerset Maugham, opened a shop in London in 1922, purveying furniture that had been stripped and pickled, sometimes ornamented with floral painting, and was so successful that she soon opened similar shops in the United States. Decorating for English and American clients, she was noted for pale monochromatic rooms that she skillfully saved from dullness by using a variety of textures. She was most famous for her all-white rooms, derived from her own London living room where walls were white, curtains white satin, lampshades white velvet, with white-painted Louis XV chairs and low, cushy sofas—also in white.



Frances Elkins, sister of the illustrious Chicago architect David Adler, began her design career by remodeling her 1824 adobe house in Monterey, Calif., so creatively with French and English antiques and Chinese artifacts that people flocked to see it. In a sense, she was importuned into decorating by friends who asked her help. She opened an office in 1927 and soon became the most prestigious decorator on the West Coast, not only because she popularized Spanish Colonial design, but because of her inventive, unlikely but effective mixtures of the rich with the primitive, her use of color and texture, and adventurous eclecticism. From designing great houses in Pebble Beach and Santa Barbara, she worked nationwide. She's credited with introducing the French furniture of Jean-Michel Frank to the United States.

Melanie Kahane, whose credits include a host of homes, hotels, and theaters, opened her studio in the '30s, having trained at Parsons School of Design and in France. Still making an impact, she is known for her exciting way with color and innovative use of materials, as shown here *(opposite)*. Some of her "firsts" were upholstering walls with gray flannel suiting, covering ►

Melanie Kahane's prophetic French Provincial bedroom, circa 1949 *(opposite)*, called the most photographed room in modern decoration.



GREAT TRAILBLAZERS



Robsjohn-Gibbings designed this 1950 dining room, which features his own furniture design with its gently curving form. Characteristically, he left the floor bare.

walls with cotton, creating an indoor barbecue room that can be hosed down. She represented the United States on trade missions to Southeast Asia, the Soviet Union, England and Belgium, and helped design NASA's Space Lab.

Billy Baldwin, a Baltimorean, studied fine arts at Princeton, and in the '20s was decorating for a local clientele. His work was seen by decorator Ruby Ross Wood, who wooed him to New York in 1935 to assist in her vast, lucrative practice, but after the war he struck out on his own. His interiors were notably understated, using fine furnishings with unpretentious quiet. He was early to espouse Thaibok silk. Preferring curved line and practical comfort, he created his own version of the armless slipper chair, bringing it into the living room. Dark-colored walls were something of a trademark—a glossy brown black he called Coromandel brown and the deep green of a moistened gardenia leaf. His clients were many and devoted, among them Mrs. William Paley, Diana Vreeland, Cole Porter and Mrs. Thomas Kempner, but his most famous client and friend was Jacqueline Kennedy Onassis, who commissioned his services from time to time. His book *Billy Baldwin Remembers* is a compendium of reminiscences, decorating hints and thoughts on design. He retired to Nantucket, where he died in 1984.

Dorothy Draper, the grande dame of Tuxedo Park, saw everything on a grand scale. In the '20s she began specializing in posh Manhattan apartment house lobbies, but was soon decorating great hotels in toto, from guest rooms to table linen, giving them arresting style and amenities not heretofore seen in hotels. Among innovations were sofa beds that gave rooms a sitting-room function. Dead white, dark green and rose-red were known as her colors, and chintzes patterned in huge cabbage roses were considered a signature, but her work was far more versatile. Among her most spectacular commissions were New York's Hampshire House, the Greenbrier in White Sulphur Springs, W.Va., and Dromoland Castle, Ireland. She retired in the '50s. Her associate, Carleton Varney, perpetuates her name.



Daring to be different, they mixed periods, tried new colors, experimented with scale and stressed livability



One look and you know that Dorothy Draper was here in 1943. Dark green carpet, outsize cabbage roses on chintz and extra-scale white Baroque details reveal her hand.

William Pahlmann, who paid his Parsons tuition by dancing in a chorus line at night, won a scholarship to France and returned to revolutionize Lord & Taylor's model rooms with his daring mixes and ethnic themes: Swedish Modern, then brilliant Peruvian, which was his own combination of Andean textiles and Indian artifacts that drew great crowds. "He nearly invented eclecticism," says a colleague. "He'd put anything and everything together to make a dramatic statement. A wonderful wackiness." After a wartime stint as director of a camouflage school, he opened a studio in 1946. His clientele included the Walter Hovings, Bonwit Teller stores, Tiffany & Co., the Smithsonian Institution, New York's Hotel Pierre, a hotel in Hong Kong and numerous enterprises in Latin America. He used unusual materials to great effect—tortoiseshell, caning, pigskin, heavy raw silks and tweeds. He designed furniture on casters for easy, flexible use. Retiring to Mexico in 1976, he had completed the biggest job of his career—four theaters, a student center complex and tower with 66 guest rooms and the president's house at Texas A&M University.

T. H. Robsjohn-Gibbings, who studied architecture in England and had a fling designing for films, came to the United States to work with antiques dealer Charles Duveen. In 1936 he opened a showroom notable for its utter simplicity, highlighted by Greek Klismos chairs he had recreated himself. Within a year his elegantly sparse approach to interiors had attracted such clients as Elizabeth Arden, the Myron Taylors, Doris Duke, Thelma Chrysler Foy, Conrad Hilton and Neiman-Marcus, plus New York's exclusive River Club. He designed furniture, especially in walnut and birch, suggestive of Swedish Modern but with a handcrafted look. One armchair of that period became popularly known as the Gibbings Chair and is a classic today. He later designed furniture for the Widdicomb Furniture Company. A witty and articulate man, Gibby had few kind things to say about the Bauhaus modernists or traditionalist clutter. He wrote articles for House Beautiful in the '40s and '50s before retiring to Greece. ■ —MARION GOUGH

Ms. Gough is a former senior editor of House Beautiful.

RENAISSANCE OF THE ENGLISH GARDEN

If Gertrude Jekyll and Edwin Lutyens were alive today, they'd no doubt receive fan mail from a new generation of gardeners familiar with their revolutionary designs



The heart of the kitchen garden is an octagonal dipping well, framed by rambler roses trained to climb archways of posts and chains. High stone walls serve to protect vegetable and herb beds from strong winds.

What many of us dream of having in our gardens today—perennial borders subtly shading from cool blues to warm reds and back again; formal beds lushly planted with informal, plumy flowers; masses of different plants blooming in one color—can be traced to the work of one Englishwoman: Gertrude Jekyll. Indeed the late Miss Jekyll is as influential as any gardener living today, although for many years after her death in 1932 her name was almost unknown in this country—except among erudite gardeners. Recently, however, 10 of her books on gardening have become available here *(see page 133)*, and several of her long-neglected gardens are being restored in England.



Now that her writings are receiving such popularization, it is of particular significance to glance back at a 1903 issue of *The House Beautiful* and an article written by Miss Jekyll for a series called "Successful Houses." The successful house in this reference is Orchards, built in Surrey, England, by her longtime friend and collaborator Edwin Lutyens, whose work is currently enjoying a renaissance, too. About his design she writes admiringly: "Here we have a house that sits at home upon its ground and could not be other than the right house of the country. Orchards is not a copy or even an adaptation of any other old west Surrey house, but in its main structure, as well as its smaller details, it faithfully allows the country's best



Orchards looks much the same today as it did in 1903. Many of Mr. Lutyens's houses were made of stone and often had complex systems of steps, terraces and walls—all of which established borders for Miss Jekyll's plantings designed to soften the lines of the masonry.

traditions." While Lutyens and Jekyll formed a successful partnership for many reasons, their respect for the environment must have been one of the most important—and it is perhaps their most lasting legacy to us. If Mr. Lutyens felt that a Surrey house should only be built of Surrey stone (materials for Orchards were quarried on the property), Miss Jekyll felt just as strongly about preserving the existing landscape. She writes about Orchards: "The scheme of gardening has been kept very simple. It was evident that the beautiful stretch of forest ground deserved to have its own sentiment preserved as much as possible, and that where it met the garden it would be well that the two should join easily without any sudden jolt. Therefore the planting between wood and lawn is of easy groups of such shrubs and trees as first suggest woodland, crabs and amelanchier, with plantings of double-flowered bramble and double gorse, and some of the wilder of the rambling roses."

Miss Jekyll writes just as eloquently about the wild ground under the oaks: "Wide stretches of pale daffodils are planted in those long level drifts that Nature has taught us are the best ways of disposing these flowers in such places." And in the kitchen garden bloom those borders of subtly contrasting flowers that were Miss Jekyll's specialty: "The borders are a blaze of late summer flowers, while the brighter colored groups have their brilliancy enhanced by judiciously planted regions of gray cineraria maritima, gypsophila and lavender-cotton. It is one of the unending pleasures of a garden to seek out every spot that may be beautified by vegetation and to find the right plant for the place." ■

BEST SMALL HOUSES

1898 and 1986

Two prizewinning designs, 88 years apart, reflect the enduring American quest for space, light and workability



Halcyon, architect Richard Philipp's prizewinning small house in 1898, gave a surface suggestion of an old English cottage, but its plan presaged design elements that are standard today.

By MARION GOUGH

A look back at House Beautiful's roots tells a story of mind-boggling technological and sociological change. But along with this comes the surprising discovery that history seems to repeat itself, or at the very least, reveals an abiding consistency in what our readers find most desirable as a living environment.

In 1898, just as in 1986, we invited a group of architects to compete in the design of a small house. The early-day contest required that special attention be given to "the convenience and originality of the plan." Also stipulated: "Ornamental features must not be given prominence at the expense of the practical." And in that bygone day, the house must not cost more than $3,000!

First-prizewinner, shown above, was a six-room brick and plaster-and-lath cottage called Halcyon, designed by Richard Philipp of Milwaukee, Wis., and published in our August 1898 issue. Mr. Philipp's prize was $50, for which he produced a plan unquestionably ahead of its time, hinting at many of the elements we would automatically demand in a house today.



For instance, he dispensed with the time-honored front veranda, giving the turn-of-the-century family a back porch off the living room with an extended terrace with a view to the garden instead of street traffic. Rather than spotting walls with single windows, he grouped three or more together to bring in more light. Downstairs, he kept the customary wide hall with living and dining rooms at either side, but gave these rooms broad doorways, creating a sense of flowing spaciousness in small quarters. Saving space, he built in bookcases and china cupboards and turned nooks into window seats. He foresaw the coming of the iceman and delivery boys with a special kitchen entrance, screened by hedges from the family terrace. The ground floor had the luxury of a lavatory. Not unusual for its time, there was only one bath for the three upstairs bedrooms, one

Times may change, but certain living essentials remain the same. The small house wins again.



WILLIAM P. STEELE

Shope Reno Wharton's six-room, 1,500-square-foot house won our 1986 small house competition, earning acclaim for its appealing cottage look and surprising manipulation of space.

of which had a fireplace. Another, described as a "sensible" maid's room, was noted as the kind of accommodation that would attract domestic help. Translated into today's terms, Halcyon foreshadowed the free flow of rooms, the generous volume of light, the close relationship of outdoors to indoors and the carefully engineered saving of space that made our most recent "Best Small House" a winner.

Prizewinner of this year's small house competition, cosponsored by House Beautiful and the American Wood Council, was designed by Shope Reno Wharton Associates, whose ingenious arrangement of fenestration fills the house with light and seems to almost double its 1,500 square feet. The facade, suggesting a cottage just as the 1898 winner did, would seem to have an age-old appeal. (See the house in its entirety in our March 1986 issue.)

The house is basically a cube, with a sweep of space that treats its first floor almost as one room, facing the outdoors. Acknowledging the timeless, nostalgic appeal of the window seat, the architects incorporated one into a corner of the living room, making practical seating use of a bay window area that is part of their ploy for adding light. Kitchen and dining room are basically one, separated only by a counter.

Downstairs, the library is a snug retreat that could also be a music room, a sewing room or study. Upstairs, what would once have been a maid's room is another all-purpose room, a guest room or home office when the need arises.

"Small Things That Are Large" was the headline on an 1898 story we published, and the words apply equally well to both of our award-winners. Though nearly 90 years apart in conception, the two designs are markedly similar in spirit. For what we wrote then would be apt today: "The ornaments which form the finishing touch of every room are small in themselves, but their effect upon the final impression which the room is to give is decidedly great." In directing today's architects in designing submissions, we urged them to incorporate details that would make restricted spaces live big, just as our editorial forebears gave recognition to "Small Things That Are Large." We've come full circle. ■

COUNTRY ESCAPES

1930s

What Noel Coward and Sinclair Lewis repaired to in their heydays, we yearn for in the '80s



Noel Coward's bedroom *(above)* with tall windows that bathed the room in light and offered views of the sea.

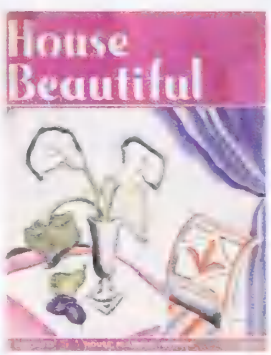
These illustrious farmhouses graced our pages in the mid-1930s.

Noel Coward, that city-bred genius of theater and song, used to take to the misty, reed-grown flats of Romney Marsh in Kent whenever he was world-weary. He found his comfort in an old farmhouse, first thought to be Victorian, later discovered to be a 16th-century Tudor cottage replete with original beams. It soon turned out to be too small for his hospitable leanings, so every year he added to it—guest rooms, a library, a dining room, a bar—until his Goldenhurst Farm had 17 bedrooms and a high-ceilinged studio (formerly a garage). With its uneven roofline, it looked rather like a compact Elizabethan village.

In expanding this vacation home, Coward preserved the 16th-century atmosphere—as far as common sense permitted. For instance, he kept the diamond-pane mullion windows but made them taller and wider than authentic Tudor to let in light and air. And in decorating Coward strove for comfort. Chintz covered cushy sofas, and Staffordshire china, Bristol glass and 18th-century landscapes accented the fabric colors. The furnishings came from Coward's forays into every antiques shop he could find time to investigate. He claimed he had depleted the stock of all antiquarians in the marshland area.

In his own room, at a secluded end of this linkage of buildings, he worked at a fine oak table. Floor-to-ceiling windows on three walls opened to the bracing sea breezes he loved. Coward's four-poster was Regency, draped like the windows in blue and white stripes. Window draperies were slender, however, to provide clear views of 600 acres of marshland and the sea beyond. The marshes had a romantic appeal for him, for in bygone days they were the stamping grounds of smugglers.

Goldenhurst Farm, nicknamed the African Village because of its accumulation of buildings, included a bar papered in manuscripts of Coward plays. The studio, which boasted two frequently used pianos and was set up for games of bezique and backgammon, had provision for movies and dancing. The room was whitewashed, depending for color on a brilliant green screen designed by Syrie Maugham.





The Lewises enjoyed teatime with a view *(above)*. Their remodeled farmhouse-cum-carriage house *(below)*.

Sinclair Lewis, the Sauk Centre, Minn., boy who won fame and fortune by relating the foibles of his town in his novels *Main Street* and *Babbitt*, was married to Dorothy Thompson, a foreign correspondent, political columnist, lecturer and author of several books on international politics. Both had grown up in small towns, but their careers took them traveling the world and their busy lives were loaded with the tensions of the late-1920s and '30s. As a place to relax and catch their breath now and then, they found an old Yankee farmhouse in the hills of Vermont. In remodeling it, they created this house, open to great views.

What particularly attracted the Lewises to the place was a decrepit carriage house attached to the main house via the kitchen—an old New England custom. There was a rabbit sitting in one corner of the cobwebby place when they first looked at it, but they could visualize what this space might become. The one great room with a hayloft became living room, library and dining room. The hayloft was transformed into a gallery for the writers' accumulation of books. The old rafters were left untouched, and the carriage-house door became the entrance to the house.



The farmhouse and the upstairs rooms provided a guest room and separate bedroom-studies for the Lewises, hers planned around an heirloom quilt. Floors throughout were covered in rag and hooked rugs to preserve the farmhouse quality of the place. Other than that, furnishings were a marvelously eclectic assortment of souvenirs from quarters they had previously lived in, notably Biedermeier pieces Mrs. Lewis had collected in her days as foreign correspondent in Vienna.

The descending lawn terraces, banked with rocks, were her particular pride and joy; so was the upper terrace with its view of the hills. ■



Fallingwater, the house Wright built over a waterfall, topped the list in a recent AIA poll of American architects' favorite structures.

THE IMPACT OF GENIUS

Fallingwater, 1936

Frank Lloyd Wright designed houses he thought would please his clients, says an architect who worked at his side for many years

In 1896 Frank Lloyd Wright and two partners printed 90 copies of a book of essays on design in the basement of his first commissioned house. The title of this small folio, The House Beautiful, *and many of its tenets were embraced by an entrepreneur starting a magazine devoted to home building, decorating and gardening. Half a century later Mr. Wright reestablished his involvement with* House Beautiful, *spending time in our offices when he was in New York. Thus his ideas shaped the birth and development of this magazine as well as the history of architectural design in America.*

By EDGAR TAFEL

Whenever Frank Lloyd Wright walked into the drafting room at Taliesin, his architectural complex in Wisconsin, he seemed primed to make a statement. After giving us all a resounding hello from deep in his chest, he made his way from one drafting table to another. To us draftsmen/apprentices it appeared that he had just rested and was now raring to reach the next creative plateau. We always rose to our feet as he entered—the automatic courtesy given the master—and made way for him as he moved about to review our drawings. During conversations we would call him "sir." Such was the spell that he cast on us that even today, 27 years after his death, the people who worked with him refer to him as *Mr.* Wright, never as Wright or Frank. (He called me Edgar, accenting the second syllable. But once, in correcting a drawing, he whimsically said, "That's the way it should be, Mr. Tafel," and I replied, "Yes, Frank." This was the only time I ever used his first name.)



As he reviewed our drawings, he would comment on the clients and how he envisioned them in the houses he was designing for them. "Malcolm and Nancy will be sitting around the fireplace"—referring to the Willey house in Minnesota; "Katharine and Lloyd will be watching the river and birds from the balcony"—the Lewis house in Illinois; "E.J. and Liliane will walk across the bridge and into the woods together"—the Kaufmann house (Fallingwater) in Pennsylvania.

Mr. Wright would offer his view of how each couple should live in their new home. In this way he always designed for the individual couple, keeping in mind how *he* thought the house would make them happy. From the beginning of his career in the 1890s until 1923, Mr. Wright designed hundreds of buildings, most of them houses. Between 1923 and 1933 his practice declined: only two houses were completed. By 1933, two years after I began working for him, the practice had started to rebound. In my nine years with Mr. Wright, I supervised construction of seven of his houses including Fallingwater, which was the most famous one, in 1936. I also worked as a draftsman on









Wright-for-today reproductions: silver coffee service, Tiffany & Co. *(above)*; Textura fabric adapted from a Wright geometric, Schumacher *(top center)*; Midway chair *(top left)* and Barrel chair *(top right)*, Cassina S.p.A., through Atelier International, Ltd. The original Barrel chair appeared in a 1955 HB cover story on Taliesin *(opposite, bottom)*.

many of his other houses during that period.

Mr. Wright insisted that each house be tailored to the clients; it had to have its own grammar—its own atmosphere, angle, color scheme, style. He went so far as to design the furniture—built-in and movable—and to envision its placement. If he imagined the Willeys sitting around the fireplace, he would picture that setting in all its detail, determining how the chairs would look and where the chairs would be and how Mr. and Mrs. Willey would look sitting in them. Even in the earliest stages of developing a plan for a house, the placement of furniture was always penciled in. When I worked with Mr. Wright, he insisted on lavishing a great deal of time and attention on each client. Standardizing even the most mundane details was anathema to him.

Sometimes he would make changes well after construction began. Such was the case with a house whose construction I supervised: Wingspread, the Herbert F. Johnson residence in Wind Point, Wis. After construction had begun, the client decided he wanted a swimming pool. I accompanied Mr. Wright to the job site; he looked around and told me—on the spot—where the pool would go and how everything else would be altered to accommodate it. (Never was the builder's profit his concern!) Mr. Wright's motto, so often stated to us, was, "The architect's two most important tools are the eraser in the drafting room and the wrecking bar on the job." He told us that if he had to, he would tear down a brick wall on a job site. In Japan he once started to do just that, noting that a wall of one of his buildings was badly laid. Seeing him, a mason on the job threw a brick at him, only narrowly missing.

Like all good architects, Mr. Wright interviewed his clients to determine what he should design for them. He didn't query them at length, though. He just tried to get some sense of what they were like and what their needs and idiosyncracies were. He would ask them for a budget, of course. Then he would try to determine how much they *really* could spend—and became notorious for going over budget. On one project, Mr. Wright was given a budget of $35,000, but the house ended up costing $80,000. The client, a

(Continued on page 130)

FOR MORE DETAILS, SEE PRODUCT INFORMATION



EDGAR DE EVIA

STYLE MAKERS TODAY

"I think everyone must have a first memory of some house, some room, a vivid picture that will remain deep down forever."–Sister Parish

When The House Beautiful was born 90 years ago, the decorating profession had no notable practitioners, save for Elsie de Wolfe, America's first woman to make a career out of fashioning rooms for a select clientele. An instinctive, self-taught arbiter of taste, her criterion was adopted from the words of novelist Edith Wharton: "The essence of taste is suitability." Over a half-century ago, another woman determined to be a rival for the standard-bearer of "suitability" and consummate taste. Dorothy Kinnicutt Parish, nicknamed Sister by her four brothers, announced during her honeymoon in Paris, "I'm going to be a decorator, just like Elsie de Wolfe!" At the time she was 19.

Like the legendary figure she planned to emulate, Mrs. Parish inherited a taste for quality, a lust for travel and a high appreciation for home as a diary of one's roots. Her particular roots were well established in Dark Harbor, Me., at her grandfather's house, now the point of reference for a fifth generation—her grandchildren. Talk about roots, family ties, animals, and Mrs. Parish lights up, for these are what touch her soul and what elicit quick response. "One of the troubles with this nation," she contends, "is that many of the children have no roots." She considers herself lucky to have been born with the privilege of background, something she has in common with clients the likes of the Mellons, Gettys, Astors and Rockefellers.

But Mrs. Parish is not given to dropping names or to regaling you with intimacies. And although she feels she has "so much to tell young people that would be helpful" about her profession, she says, "I couldn't divulge information that would reveal my clients' lives. The people I've worked for are very private—and powerful. They must be concerned with privacy."

While most of her clients do qualify for the rich-and-famous roster, Sister Parish's influence encompasses a much broader scope, and her name is almost generic for timeless quality. Her partner, "best friend and the best decorator I know," is Albert Hadley, who in 1962 left an equally remarkable decorator, Eleanor Brown of McMillen Inc., for "Sis," as he calls her. Ironically, the first New York apartment of Sister Parish and her husband, Henry, was decorated from top to bottom by McMillen, replete with parlormaid courtesy of Sister's parents. The lap of luxury, as it turned out, had some loose springs. Mrs. Parish chose to go to work in the early '30s, after her husband's salary was cut, to "make both ends meet." Today she describes her work as a "wonderful habit." That all her domestic interests coalesce is due to extended-family relationships with clients and associates.

"I'm as much a part of her family as anyone could be," says Mr. Hadley, whose first collaboration with Sis was to complete President Kennedy's breakfast room at the White House. (Mrs. Parish had refurbished the Oval Room and family quarters to historic proportions.) It was an auspicious start—and another illustrious project for the firm whose staff now numbers 30 talented people including Bunny Williams, a 20-year veteran and an esteemed decorator in her own right. "Above everything, Sister Parish loves her home and translates it to her work," says Ms. Williams. "It's



BILL HELMS

what this office is founded upon—a classic point of view." And contrary to some outside assumptions, "not all clients have big budgets," Ms. Williams goes on to say. "Some of my best clients have been ones with small budgets. It might be a slow, painstaking job, but the relationship grows over a long time."

Whatever the budget, the philosophy never wavers: Invest in the best sofa and chairs money can buy and build from there. And, she adds, "You must love it." That decision-making process, the education of a client, is "half of decorating" to Ms. Williams and "hard work" to Sister Parish, both of whom steer clients to a level of confidence in their own judgment.

Of her own education, Ms. Williams says, "Albert is probably the best teacher we've ever had." Her view of an incomparable pair who energize Parish-Hadley Associates Inc.? "He's intellectual; she's totally instinctive." The more things change, however, the more Mrs. Parish "clings to old ideas. . . warm, dignified surroundings." Mr. Hadley explores fertile areas of creativity. Under his guidance and the direction of Harold Simmons (a vice-president), a young team of architects is adding residential design to the firm's imprimatur, one that for, lo, these many decades has integrated custom furniture, signature fabrics, handcrafted details, handmade objects and all the amenities of a home to the Parish-Hadley-manner born.

In the words of one of her ardent admirers—and imitators—Sister Parish is "the godmother of us all." ►

—CAROL COOPER GAREY

Opposite: **Quite at home in her office, Sister Parish holds Nanny and Rikki in customary style.** ***Above:*** **In 1979 House Beautiful published Parish-Hadley's Kips Bay Boys' Club Decorator Show House room with 19th-century-style loose-fitting slipcovers, considered an innovation at the time.**

STYLE MAKERS TODAY

In an echo of sentiments from the 1890s, European manor houses are again the catalyst for American decorating and design

By NORMA SKURKA

Design and decoration have weathered a stormy century. Style proved so fleeting that a new label dawned practically every decade—the Roaring '20s, the Art Deco '30s, the Streamlined '50s, the Psychedelic '60s, the Minimalist '70s and now the Opulent '80s. Some of these trends can be explained by social changes or by new materials and technology. But each new wave brought its reaction. We have come full circle to the luxuriant excesses of the turn of the previous century. Rooms cannot be *too* opulent.

What is American style? In a surprising echo of sentiments from the 1890s, designers are looking backward and abroad for inspiration, especially at the stately English home. Each of the nation's leading designers has his or her own signature style. Yet today their work bears more similarities than differences. All agree on one point, the return of classicism. They speak with one voice of respect for the past, the importance of investing in antiques, good paintings and carpets while avoiding anything faddish. "The word 'modern' has become an embarrassment," says designer John Saladino.

Minimalism is the latest design victim. "The high-tech look didn't last because it demanded too much of people," says designer Mark Hampton. "You had to be very disciplined to live with it. Like Shaker design, people love its purity, but ultimately the sense of deprivation turns them off."

Indulgence, rather than deprivation, is today's key word. The stylistic role models are the 18th-century mansions of aristocrats whose lifelong avocations were art and architecture. Their edifices are paragons of taste and tradition, built up over the span of many generations in each family. Americans, of course, want it all overnight. They are younger and better traveled if not more knowledgeable about design, no longer embarrassed by how sybaritic it can be. The new affluent generation is flocking to art, beauty and the ideals of civilized living. "We are all secretly Yuppies," says Mr. Saladino.

It might explain the trans-Atlantic decorating trend to keep in mind that many of its advocates either worked for or knew the late John Fowler. Mr. Fowler helped popularize the style through his work for the British National Trust and the private homes decorated by his London firm Colefax and Fowler. Designer Keith Irvine, a Scot who worked for Mr. Fowler, claims that the British manor house is more American myth than reality. "Many of these houses were uncomfortable, cluttered with too much furniture, and cold. It's an American fantasy."►





John Saladino designed the dining room of his country home *(right)* after the Amalienburg Palace near Munich—all ice-blue and mirrors. Glossy pale celadon woodwork outlines amethyst-tinted walls. Tabletop is a "miniature landscape."



STYLE MAKERS TODAY



"The role of the decorator today is to balance the desire for beauty, chic and glamour with the more prosaic needs of domesticity in the same room"–Mark Hampton

An addition to a rambling East Hampton, NY, shingled cottage, this room is designed for a couple who loves to entertain. Six windows make it light and airy. Sofas and chairs can seat 18. A trompe l'oeil oculus crowns the room like a jewel.►



STYLE MAKERS TODAY

"I like it when people have something to work with. There's nothing more difficult than trying to give clients instant heritage."–Mario Buatta



GEORGE BENNETT.

In the chorus of voices decrying modern design, JOHN SALADINO is one maverick. "The underlying philosophy of my work is minimalism," he explains. "The juxtaposition of furniture shapes—spheres, circles, cubes, rectangles—within a space is modern. I think of interior design as fine art and the room as a walk-in still life."

"My bible for design is to do what is appropriate," he continues. "Why put an English country house in Arizona where people want a cool oasis from the bright sun? I do think we are taking a whole new look at the past. But the past always teaches us to go forward."

Designer MARK HAMPTON notes a new freedom in the way people feel about design in general. "In my seventeen years in business, I find that people today are braver and more tolerant of extremes. Tastes are less conservative and more sybaritic. Victorian repression is gone. My clients like quirky things, wayward furniture like the odd Regency chair or a Victorian hall table, Biedermeier and painted furniture."

MARIO BUATTA's admiration of the late John Fowler shows in his signature rooms, with walls glazed a luscious color—yellow, peach, aubergine or rose—flouncy draperies, patterned carpet, plump sofas strewn with pillows in botanical prints. Taste hasn't really changed all that much in the past 20 years, according to Mr. Buatta, nor does he foresee any radical changes on the horizon. "Decorating is a major investment and people want to know that things will last. No designer can guarantee that something you love today, you will love ten years from now, but if it is classic—it is timeless."►



"Sophisticated people like great, classic decorating. Even Art Deco was too trendy for them."
–Richard Lowell Neas

A room by Mario Buatta *(opposite)* integrates spirited patterns, bookcased walls, bamboo window shades. Richard Lowell Neas evokes La Belle Epoque *(below)* with canopied bed, floral fabric-covered walls and rattan for the 1986 Southampton show house.



BILLY CUNNINGHAM

STYLE MAKERS TODAY





"Rooms need architectural detailing. If it's not there, decorate to take advantage of light and space."–Bill Hodgins

Bill Hodgins invokes a restful color palette of gray-blues for a sitting room in the Designer's Showcase for the Boston Design Center. Natural touches of straw, parchment, wrought-iron and marble provide rich contrast and texture.►

STYLE MAKERS TODAY

"Men read decorating books—and talk about it at dinner"—Tom Fleming

RICHARD LOWELL NEAS, who began as a muralist, also views design as a slow evolution. His rooms often have an element of whimsy from a painted floor or trompe l'oeil treillage. "Decorating hasn't changed as much as attitudes about it have. Twenty years ago decorating was stilted. Designers basically did set pieces of period rooms that were true recreations. These days, decorating is more eclectic. The current trend for opulence—what I call 'Le Style Rothschild,' La Belle Epoque or Napoleon III—is the direct result of the cost of great English and French furniture. But one can pull off La Belle Epoque with furniture that has not yet reached the peak of the market."

BILL HODGINS, whose firm is located in Boston, sees his area as more conservative and home-centered than New York. "Fewer people live in apartments. In five minutes, you are in suburbs. By its nature, Boston doesn't want to be flashy or glittery."

"We try to do interiors that are classic and yet light and airy, with some traditional things—a respect for antiquities but still making the room feel useful for today. We mix modern things with antiques for obvious contrast."

Men are also more involved in decorating decisions, according to Mr. Hodgins. "They don't want to be there for everything, but they do like to see what is going on. I take them shopping for a day in New York and many seem to enjoy it. When they know that they have set the day aside and it is out of their business life, they relax. Their wives love it, too, because they enjoy making decisions together."

The firm of IRVINE & FLEMING, INC., would like to see the English country house "style" under a tombstone. As a protégé of John Fowler, Mr. Irvine has probably been at it the lon-

Keith Irvine is flanked by partners Tom Fleming *(seated)* and Sam Blount. The sitting room with scarlet walls, chintz-slipcovered sofa and gilt mirror typifies their approach to English-style decorating.





"Europeans make a base for themselves and their possessions"—Georgina Fairholme

gest on western shores. In the firm's opinion, the American version is an overstatement and mostly surface decoration. "It's basically a feminine approach with ribbons and ruffles," says Mr. Irvine. "The English rooms are stately and masculine."

"Americans have the desire to present to their world a set facade of how they think they should be seen," he continues. "The English do exactly the opposite, trying the hardest to make everyone think that they've done nothing at all. To be observed as having made an effort takes you back three steps. That's the big social difference between the two countries."

Mr. Irvine is also amused by the new American passion for gardening. "It's an extension of what I call 'the curse of the English country house.' When they couldn't do ruffled pillars outside, they figured they'd line the walks with flowers." Tom Fleming sees a positive outcome for architecture. "We are moving toward a new classical spareness. Architecture is changing—for the better."

GEORGINA FAIRHOLME, who was also once associated with Colefax and Fowler before locating in New York, views the urge to update as a unique American trait. "Europeans tend to have a lot more possessions. They are more acquisitive by nature," she observes. "Things stay in the family longer. Furnishings tend to be reused and rooms are refurbished rather than starting from scratch."

"In this country, people wake up one morning and can't stand their apartments. They clear out and start over again in some new place. Europeans don't live like that," she adds. "They buy things they find appealing and surround themselves with things they love, adding over the years. They make a base for themselves and for their possessions."►

Lemon-yellow walls are a soft backdrop for chintz love seat and pistachio-toned slipper chairs *(bottom)*. Ms. Fairholme often tempers the British color palette for stronger American daylight.



GEORGE BENNETT



TOM YEE

STYLE MAKERS TODAY



Ms. Fairholme's clients prefer traditional 18th-century French, English and Italian furnishings, but price is forcing them to search out other antiques. "We now look at the more decorative pieces that don't necessarily have pedigree. There is greater interest in Scandinavian antiques, very simple but very elegant, and painted furniture."

"When a client told me recently, 'Please don't show me chintz,' I knew something was changing," says DAVID EASTON. "That's a real bellwether." There will be, he predicts, a reaction against the overstuffed, overdraperied decorating that has passed as the English country house style. "This is not a reaction against English decorating, per se. But design is becoming more dependent on classicism—simpler, more subtle. There is more emphasis on the architectural orders of Palladio."

The office of David Easton, Inc., can talk about Palladio because more than 50 percent of its work is the architectural design of large private residences. "I am constantly amazed at the extremes, the time, endless effort and money that people expend today to create beauty," says Mr. Easton.

The underlying reason, he believes, is the sociology of design. "We have greater economic wealth, a better-educated, more sophisticated society. Even the designers are infinitely more knowledgeable and educated. These are the same sensibilities that created design for the 18th-century upper class in England. And all of those magical elements exist in America today."■

Norma Skurka, author and free-lance journalist, was formerly executive editor of House Beautiful.

"The sensibilities that created design for the 18th-century upper class in England all exist in America today"
—David Easton



Mark Gaudette and David Easton *(above)* of David Easton, Inc. A room by Mr. Gaudette for the Kips Bay Boys' Club Decorator Show House centers around the antique Swedish bed. It prompted a La Belle Epoque mix of French, Victorian, Swedish and Ukranian furnishings.

FOR MORE DETAILS, SEE SOURCES & INFORMATION



AMERICAN SPIRIT, FRENCH STYLE

In an American tradition of looking to Europe, this house is reproduced from a Burgundian maison

At first glance this Atlanta house with its perfect proportions and exquisitely detailed French doors appears to be at least 50 years old—if not older. That it was built only 12 years ago proves the grace of the past can still be recreated, given an architect who knows old houses and clients who know their own minds. It is precisely because the owners knew their minds so well that they chose the architect in the first place. James Means, who had built many distinguished houses in Georgia, was most famous for his early American structures and restorations. "Although he had designed fewer French houses, we wanted Jimmy Means because his sense of proportion was so wonderful," says one of the owners, a confirmed Francophile. "When he showed us photographs of a house in Vézelay we told him, 'It's exactly what we want—but with all the openness and light you get in a contemporary house.' We had lived in a formal, demanding Georgian house that didn't fit the pattern of our life. We didn't want a copy of an old house but the *feeling* of one."

As much thought and attention to practical details went into making the Atlanta house easy to keep and up-to-date as went into creating the true French atmosphere. For example, there are no gutters to maintain on the outside because rain runs off onto stone paving. Exterior and interior walls are stucco and seldom need painting. The two first-floor rooms opening to the garden have tile floors that can't be damaged by dirt or water.►



Above: **A gazebo garlanded with wisteria stands at the point of the L-shaped garden—one half beds for perennials, one half courtyard *(right)*. Espaliered pear tree adorns wall between doors to the garden room.**







AMERICAN SPIRIT, FRENCH STYLE



"We knew, of course, that a house like this should rise up out of flat farmland— just as it would in France," says the owner. "A small city lot is not ideal, but my husband and I are committed to living right in Atlanta." A paved courtyard with minimal planting *(above)* creates the appealing, austere look people associate with French houses. "I like the Normandy-style chimney breast so much I don't want to put anything on it except a pair of Delft jardinieres," says the owner about her living room *(left and below)*. Other blue and white porcelains are large to suit the scale of the house's high-ceilinged rooms. With arched wood frames to "finish" the windows, no curtains are needed.►



AMERICAN SPIRIT, FRENCH STYLE

White covers for a summer wedding became a year-round preference



"This house adapts to a lot of different moods—French country picnics or black-tie dinners," says the owner. For parties both skirted tables in the garden-dining room are set with old family silver *(below)*, but at other times one becomes a library table *(above)*.



The bones of this house are so good I have resisted cluttering it up," says the owner, and in fact, every piece of furniture and artwork was carefully considered before being added. She bought the polished-steel Isamu Noguchi sculpture for the living room after getting to know the artist when working on his Playscapes, a playground in Atlanta's Piedmont Park.

While she has been judiciously adding furniture and artwork, the owner has been just as judiciously subtracting color and pattern until arriving at her serene white scheme. "It's glorious to come home to such a restful house where there is no fighting of prints—no mixes," she says. "Dan Carithers has found beautiful patterned fabrics for all the furniture—most recently beige and white on the sofa. But a couple of summers ago he designed white slipcovers for everything for my daughter's wedding—and I just never took them off!"

Although it is true that the living and garden-dining rooms have no patterned fabrics and little color, they are filled with the subtle shades of old wood and with other patterns: light coming through uncurtained windows on the east, south and west; tile floors laid in the pattern of wood parquet; old beams in the high ceilings.

"Because our architect insisted on using old materials," the owner recalls, "and because he knew houses all over the state that were being torn down, we bought timbers from a gorgeous Greek Revival house in Elberton, Ga., that was to make way for a hamburger stand. All the beams came from that house as well as the floorboards in the living room. The upstairs floors were made of the wallboards." The gazebo in the garden with its Chinese-influenced roof was also made of old timbers and wood from the Elberton house. ►

Editor MARGARET KENNEDY
Writer ELIZABETH HUNTER

***Right:* Decorator Dan Carithers, who designed the slipcovers, says about the owner, "We spark ideas from each other. When I said 'Let's bow the covers,' she suggested those big bows." *Overleaf:* In the perennials garden the beds are classically formal, but the planting is English and informal.**

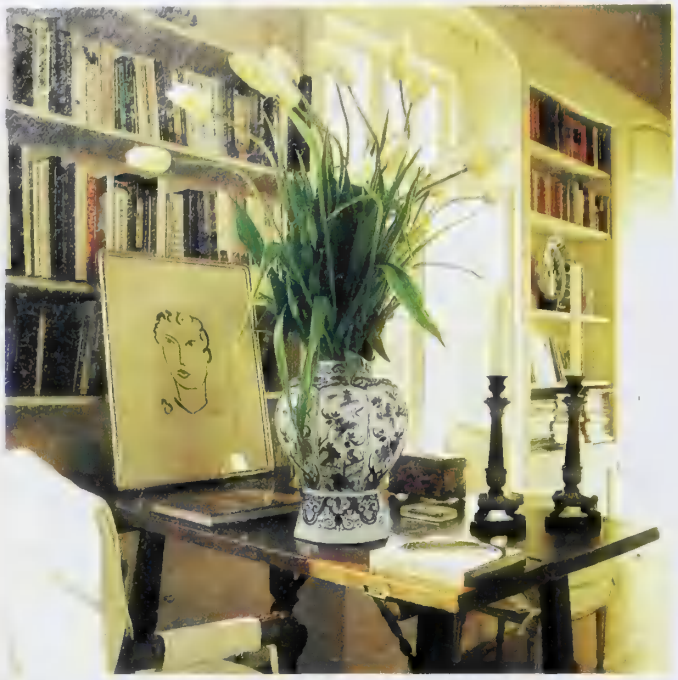








AMERICAN SPIRIT, FRENCH STYLE







Top: Matisse drawing on an antique Spanish desk. *Above:* Kitchen chairs belonged to the owner's mother-in-law. Backsplash tiles are Portuguese; heart-of-pine for cabinets came from a dismantled Greek Revival house.



Top: Wallboards to make the daughter's French cupboard-bed are also salvaged wood. Much of the linen and lace for pillows are family heirlooms. *Above: Bonnetières* flanking arched window contain audio equipment.

Textures of old timbers salvaged from an early Georgia house accentuate the mellow character



Above: **The first-floor bedroom has the monochromatic color scheme the owner favored before deciding on all white in her living and dining rooms. Printed cotton fabric is pasted directly on the walls in the French manner. Rose Cumming chintz covers the open armchair.■**

FOR MORE DETAILS, SEE PRODUCT INFORMATION

THREE LOOKS THAT LAST

Today's reproduction furniture has detailing with staying power to become tomorrow's heirlooms

When you shop for furniture, the best place to test its potential is an actual room—preferably your own. Consequently, we've created three different living rooms to show how the new furniture being featured in stores across the country emphasizes comfort, livability and luxurious details. For example, in this English traditional room the fringe-trimmed damask ottoman is "an opulent item that usually has to be custom-made," says the room's designer, Sheila Camera Kotur. "It's also so large it doubles as a footstool and table." Using reproductions and chintz-upholstered seating, Ms. Kotur created places for playing games, writing or relaxing by the fire. Bearing generous flower arrangements and functioning like end tables, pickled pine columns "give an architectural dimension that can be very romantic," adds Ms. Kotur. ►



Antique Axbuster area rugs contribute to the light, summery quality of the room. Roman shades, a tailored approach to curtains, do not block views.





THREE LOOKS THAT LAST

Sophisticated details and textural richness are the earmarks of the new breed of international country furniture

Although dressmaker fabric effects are popular, there's probably nothing more luxurious and lasting than antique furniture. The enthusiasm for French and American country heirlooms has spawned an affordable collection of carved and painted country pieces from the Robert Elmore Collection by Davis Cabinet Company. Their sophisticated continental flavor "inspired a much more international country look than an American one," explains this room's designer, Paul Leonard. The Queen Anne tea table, wing chairs and smartly tailored barrel chairs live comfortably with the more ornate French-inspired pieces. Although the mix is international, the relaxed atmosphere is decidedly American. Usually reserved for formal treatments, the use of toile is surprisingly Provençal. Another fabric to keep an eye on is damask. Creamy white for balance, this subtle, even-colored pattern upholsters one of the overstuffed, roll-arm sofas dividing this spacious living room into two livable parts.►

Sofas, Lee Industries, Inc. Fabric, Decorators Walk. Wing chairs, Clyde Pearson Furniture. Tufted loveseat and barrel chairs, Dapha, Ltd. Cricket table, Hickory Chair Co. Sisal carpet, ABC Carpet Co. Antiques and accessories, John Rossetti, Ltd., Kentshire Galleries, David Allan Antiques, Howard Kaplan's French Country Store, Baskets, Be Seated, Inc.



Above: **Reproduction French country armchair and Louis XV-style desk wear painterly finishes resembling the patina of authentic antiques.**







THREE LOOKS THAT LAST

Proof that neoclassic decorating can be tempered with variety—and wit ▶

Fluted chair, marble candlestick, bowl, Donghia Furniture. Curtains, valances, Bruce Shenton. Eighteenth-century French clock, Trevor Potts. Antique lead dog, Objets Plus Inc. Floor treatment, Victoria Ellerton.





With floor-to-ceiling windows, designer A. Michael Krieger could provide privacy with linen cafe curtains and still leave half a window for views and sunlight. Over the silk-upholstered sofa hangs the Sunburst mirror from Luten Clarey Stern Inc.

Furniture is an investment that should last through every decorating stage. Perhaps the greatest reward of owning pieces you've loved is passing them down through the family. The rooms on these pages highlight furniture of such remarkable character they could become tomorrow's heirlooms. Although they're brand-new, they imitate fine European antiques or the work of a custom upholsterer—and they're surprisingly affordable.

When you've chosen quality furniture, decorating evolves more easily. In these living rooms well-designed pieces formed a skeleton for a layering of unique collections *(shown in close-ups, opposite)*, making these rooms personal and comfortable. Whether your taste runs to English traditional, country or something more eclectic, the ability to mix furniture and lavish it with belongings is one of the joys of owning a home that grows *with* you.

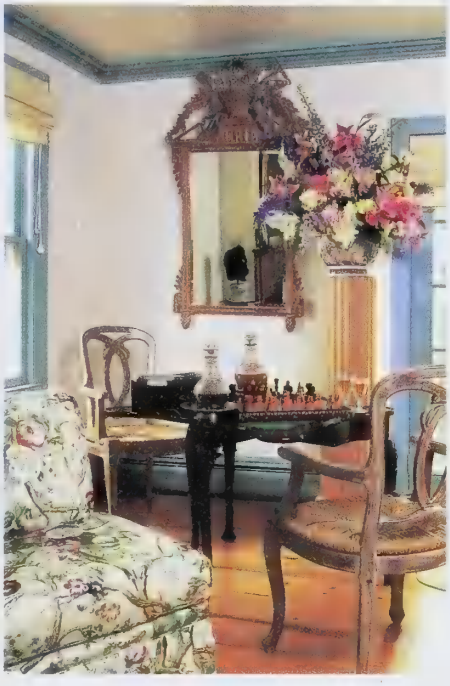
Quality furniture should also stand on its own. Although the pieces used in the international country living room are part of a collection, they don't have to be bought together, especially if you're looking for a special French country side table or a painted desk, for example. The furniture used in the traditional room comes from many sources, but it all works together.

Another example of the impact of solo-furnishing is the contemporary, neoclassic-flavored room *(above)* designed by A. Michael Krieger. Believing "what's left out is more important than what's put in," he purposely under-decorated the room so the furniture and materials would make a strong graphic impression. Adding to the room's visual impact are the leopard-print valances (inspired by the early decorating of legendary Elsie de Wolfe), spotted pillow and jagged, hand-painted mirror—all underscored by a diamond-pattern floor. "I wanted to show you can do something exciting and interesting without using chintz," explains Mr. Krieger. Though a far cry from a flowery, chintz-filled room, Mr. Krieger's design exudes warmth and comfort. Soft colors are important. The walls are covered with parchmentlike wallpaper and trimmed with a thin, *faux*-bamboo border. Gold accents are repeated in the chandelier and fabrics. The classic roll-arm sofa is covered in the colors of a summer sunset.■

THREE LOOKS THAT LAST

The important elements that establish a room's fine-tuned quality







FELICIANO

Left: Opening the glass-front secretary affords better viewing of the treasures inside. Antique majolica, Yale R. Burge. Dog inkwell, marble pedestals and spheres, J. Garvin Mecking, Inc. Brass-trimmed box and blotter, Kentshire Galleries. *Center:* Like the painting above the mantel, the mirror is hung from the molding with blue ribbon. Hand-decorated French country armchairs and mirror are from La Barge Mirrors, Inc. Queen Anne game table, Kindel Furniture Co. *Right:* Violets catch the sun on Victorian-style wrought-iron shelves from Maitland-Smith Ltd. Vase holding peonies is from Mottahedeh & Co., Inc.







WILLIAM P. STEELE

Left: Under a niche of blooms, a French-style commode has a crusty cream finish that appears distressed with age, though it is brand-new. Ironstone platters decorate a fabric-covered screen camouflaging a homely corner. *Center:* An international mix—from the English cachepot of roses and the Chinese paper trunk to Paul Leonard's own American country mirror—tops the ornately carved console table. *Right:* In keeping with tailored, pleated skirts, a classic striped fabric covers the barrel chairs. A trio of etched floral paintings dramatizes the rise of the corner spiral staircase, under which a birdcage is sheltered.

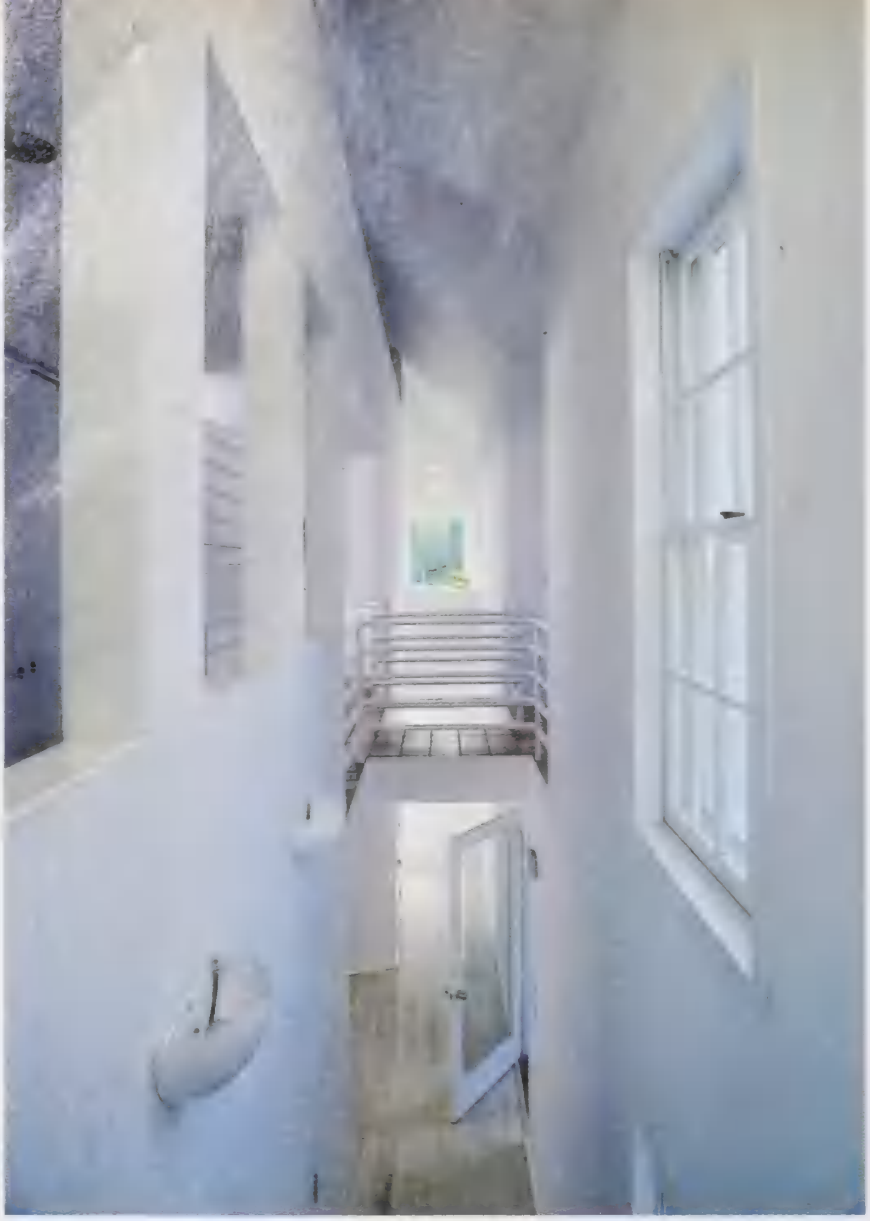
FOR MORE DETAILS, SEE PRODUCT INFORMATION



FACING THE PAST, BACK TO THE SEA



This house splits its image between a traditional New England front—designed to fit the neighborhood—and a wide-open back evocative of a luxurious ocean liner



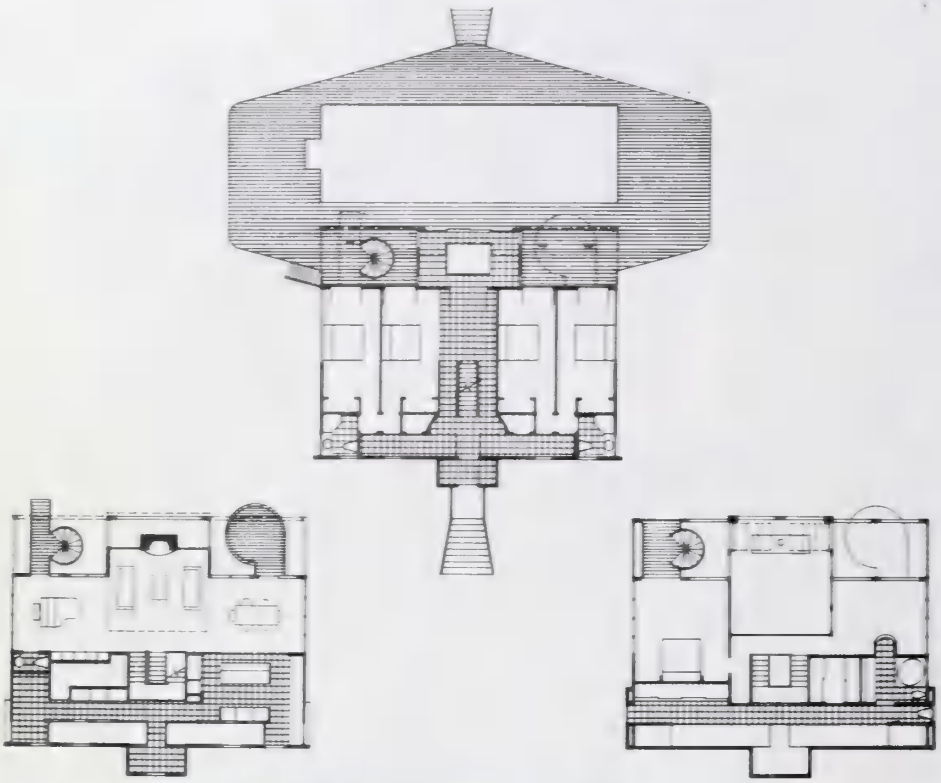
FACING THE PAST, BACK TO THE SEA

Like the clients, the house has a public and a private side," says the architect, Bruce Beinfield of Beinfield Leth Wagner. "One side is proper, the other playful." This dichotomy was the result of two somewhat contradictory requests from the owners: a house that would respect the traditional New England style of the surrounding area, as well as one open to the sea that would express the family's love for sailing. The owner says, "We wanted the house designed to use its seaside site so we would not only live by the sea but with it."

Having known the owner since his teenage years, Mr. Beinfield was familiar with his client's preferences. However, the architect did not leave anything in the design to chance. From Colorado, where he was working at the time, he sent the owner a detailed questionnaire to uncover all the family's needs and dreams. "So that he could really mold the house to us," the owner explains, "we taped the spontaneous discussion the questionnaire provoked." So successful was this approach that there were few changes from the initial model Mr. Beinfield produced. ►

Hallway *(above)* separates facade from open interiors. Third level overlooks the living room *(right)*. Sofas are covered in Waverly fabrics. Needlepoint rug, Rosecore. Painting on left, "Fish Glow" by Joseph Raffael, courtesy of Nancy Hoffman Gallery; painting on right, "The First One" by Carol Anthony, courtesy of Monique Knowlton.







Bruce Beinfield fulfilled the owners' desire for discrete quarters by creating a master suite on the third level separated from the four guest rooms by a level containing the kitchen, living, dining and music rooms. This living level, with all areas open to each other, suits their informal seaside life.

The family's dream of a house that would be respectful of the New England vernacular architecture as well as open to the sea was also achieved through vertical layers that create a strong demarcation between the private front and the more public, open back. In Mr. Beinfield's words, "The scale and starkness of the front of the house are a slight exaggeration of the romantic notion of the New England home. It represents my dreamlike recollections of New England while I was living in Colorado." But the real surprise comes on entering the front door centered in this almost childlike abstraction of a colonial facade. "You're greeted not by a formal colonial entryway, but by a ray of light pouring down from above and a staircase beckoning upwards," says Mr. Beinfield. "The house is organized into a series of zones from front to back: a circulation zone, a service zone and an activity zone."

Windows open the south side of the house to the view of the windswept water. Decks cantilevered out over an aqua pool also reach toward the sea, alluding to the owners' passion for sailing. Additional allusions include the outdoor spiral staircase resembling a gangplank, the chimney painted like a smokestack and the "steering" deck off the dining room. "The family relished the sailing metaphors and wanted them to go even further," says Mr. Beinfield. "So the house operates much as a sailboat does. A passive-solar system and a window system that maximizes natural ventilation allow the family to harness the incident energy, as a sailor uses the elements." Unlike a sailing vessel, however, this house has a fore and aft of totally different character. ■ —SUSAN ZEVON

Photographer TOM YEE

To realize the owners' dream of living with the water in all seasons, a whirlpool bath is set into a deck just inside sliding glass-panel doors leading to the pool, and out to the sea.

FACING THE PAST, BACK TO THE SEA



On the second level, a deck off the dining room is cantilevered over the pool whose view is more water. Pipe railing adds to the ship imagery of the house's sea side, so the deck serves its owners not only for dining but also for dreams of sailing into the sunset.



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ENTERTAINING PLUS

By SARAH BELK and BEVERLY McGUIRE

HOLIDAY VISIONS



MICHAEL SKOTT

CHRISTMAS WHITE
Interior designers Penny Baird and Kenneth Alpert hosted one of the gala events of the "Night of 100 Dinners" benefit for The New York Public Library. The shimmering fantasy *(left)* featured a centerpiece of dendrobium orchids on tall, white branches and Styrofoam "snow" (styled by Richard Salome). Table appointments in silvers and whites plus sublime food created an air of elegance.

TIERS OF JOY
This festive table was created by Andrew Pascoe of J. Barry Ferguson Flowers Ltd. for a fete benefiting The Decorators Club of New York. Held at The Old Merchants House, the party evoked Victoriana, as illustrated by glass footed compotes tiered then filled with pears, grapes, oranges and strawberries. Fresh flowers in water vials were tucked among the fruit.



LIZZIE HIMMEL

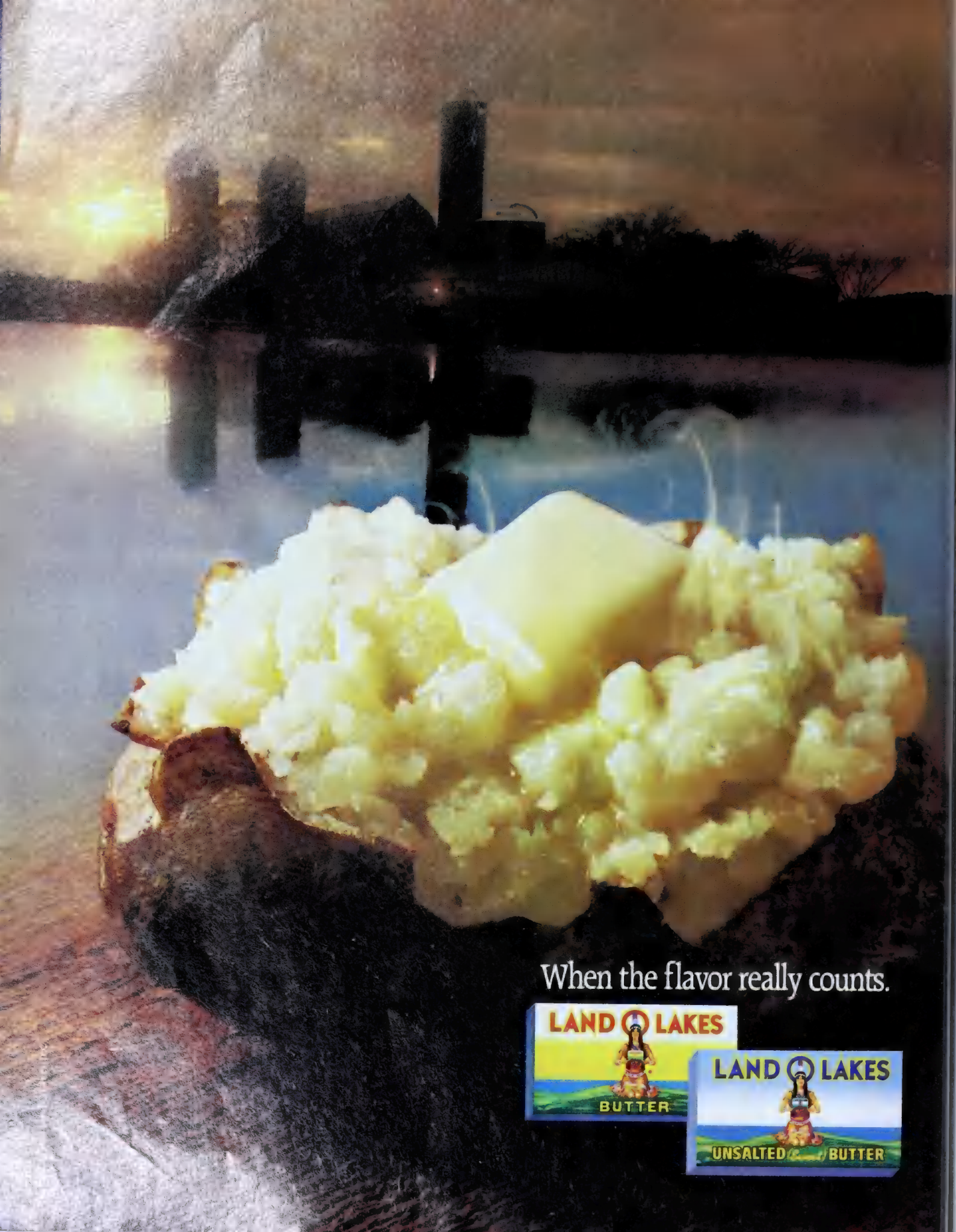
FOR THE STOCKING
We love Helen Witty's newest book, *Fancy Pantry* (Workman, $12), for gleaning holiday gift-giving ideas. It's full of recipes and tips for stocking kitchen shelves—deliciously. Among the offerings: apricot and amaretto conserve, white chocolate sauce with toasted hazelnuts and almond rusks flavored with orange and ginger.



MICHAEL SKOTT

MAINE EVENT
Diners at the Baird/Alpert affair *(top)* swooned over the Maine scallops in peanut-chile butter *(left)* prepared by chef Jonathan Waxman. Scallops were escorted by treviso (a variety of radicchio), arugula and lengths of fresh chives. Free-range chicken with truffles followed, flanked by sautéed baby vegetables and cooked rice formed in small Christmas-tree molds, then turned out onto individual plates. ■

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DINING-PAST AND PRESENT-WITH M.F.K. FISHER

"Dining doesn't have to mean damask, silver and rosebuds; it can be a very simple affair including a dish or two from a caterer or takeout store. We don't have time to do it all ourselves anymore."

From 1944 to 1957 noted food writer M.F.K. Fisher wrote regularly for House Beautiful on eating and entertaining. She is the author of 17 books. Her most recent are Here Let Us Feast *(North Point Press, 1986) and* Fine Preserving *(Aris Books, 1986). Here, in celebration of our 90th anniversary, we present an article published in September 1944. As a classic, it has indeed gracefully withstood the test of time.*

By M.F.K. FISHER

Once on a time and long ago. . . yes it must be at least three weeks since then. . . an old waiter stood beside my table in a restaurant in San Francisco. He talked about the Fire. He was already a waiter at the Palace then, and as he gossiped in the flat, nervous, sardonic way of his kind, I thought he'd probably looked just about the same in 1900 as he did in 1944: exhausted, ageless.

He hated the hurry now, he said, even though he was making big money in tips. "People eat five times as fast, now. That means five tips to the old one," he said. He sounded glum, and scornful, too. "People don't dine anymore. They just eat."

It was true, I thought, as I looked at the men and women at the other tables. They ate hungrily, hurriedly, with no gleam of interest in their worried faces. They were performing a necessary function, but they were performing it without any grace.

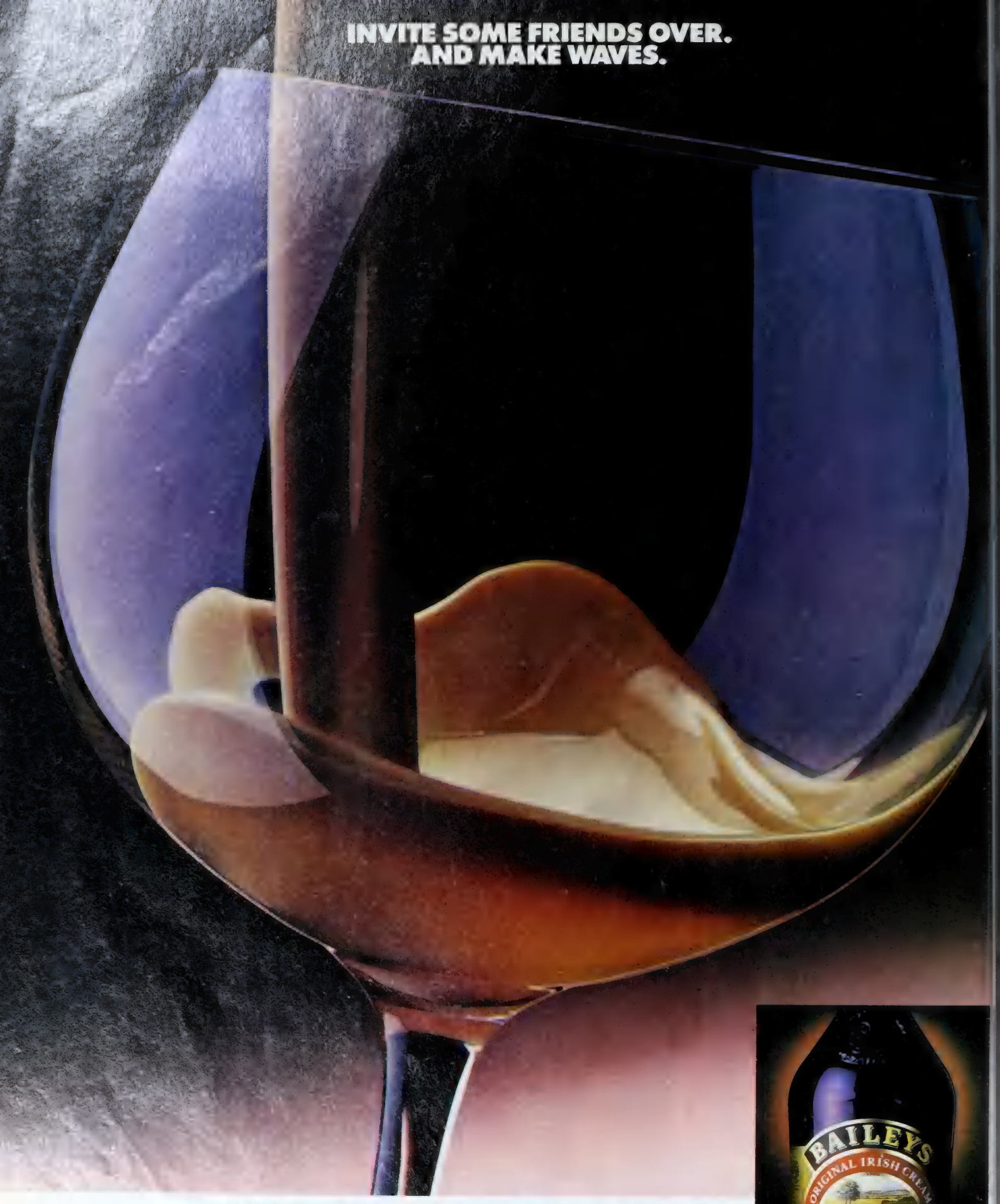
It seemed a pity, there in the old-fashioned room with fancy gilded curlicues on the high ceiling, and the smell of fresh crab legs and Rex sole . . . and it is a pity anywhere. *(Continued on page 118)*

"What's nice about dining at home is that you spend more time at the table after the main courses have been cleared."



PHOTOGRAPH c. 1986 BY JILL KREMENTZ

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HOLIDAY PRELUDES



This month, leading chefs and caterers country-wide present their best hors d'oeuvres. Here, Marcel Desaulniers's herbed cheese on hazelnut toast, Sara Foster's prosciutto-wrapped fig and Alfred Portale's smoked salmon rillettes.▸

HOLIDAY PRELUDES

Prepared-ahead hors d'oeuvres give parties a terrific start



Curried chicken in Bibb lettuce (Sean Driscoll, caterer, NYC); sweet potato slice with crème fraîche and caviar (Sara Foster, caterer, Celebrations, Greenwich, Conn.).



Lobster tartlet (Alfred Portale, chef, Gotham Bar and Grill, NYC); shrimp with chile salsa (Mark Miller, chef, Coyote Cafe, Sante Fe); muffin with turkey (Abigail Kirsch, caterer, NYC).



Radicchio leaf with domestic blue cheese and native black walnuts (Bradley Ogden, chef, Campton Place Hotel, San Francisco); apple slice with beet puree (Sara Foster).



New England duo: baked oyster with julienned leeks and *pancetta* (or substitute bacon), and johnnycake with crème fraîche and caviar (Jasper White, chef, Jasper's, Boston).



Smoked trout and apple tartlet and pumpkin scone with Smithfield ham (Linwood Dame, chef, The Butlery Ltd., Richmond, Va.); scallop with red pepper and *pancetta* (Bradley Ogden).



Herbed cheese on nut bread (Sara Foster); cornmeal madeleines with salmon (Abigail Kirsch).

—SARAH BELK

Photographer PETER BOSCH

RECIPES BEGIN ON PAGE 119



Far left to right: shrimp with papaya (Jimmy Schmidt, chef, The Rattlesnake Club, Denver); oyster*; beef on pepper brioche (Marcel Desaulniers); chicken on blue corn chip (Jimmy Schmidt).

Below, clockwise from top: mozzarella and sun-dried tomato tartlet (Sean Driscoll); johnnycake*; radicchio with blue cheese*; salmon rillette on toast with salmon roe and fresh chives, and fig with prosciutto (described on opening food page).

Right, clockwise from top: chicken*; shrimp with mangoes (Mark Miller); mussel with saffron (Alfred Portale); apple wedge*; sweet potato*.■

* described opposite

QUICK COOK

Simple, rustic fare gives a bistro flavor to this menu

The trend in restaurant cooking these days seems to be a return to the hearty fare of the bistro. Inexpensive cuts of meat are braised or roasted; vegetables are steamed or pan-roasted in quantity; salads are large and rather simple, dressed with a strong herb-flavored vinaigrette; desserts are served in generous portions, with very little attention paid to calories. This is a revival of old-fashioned family-style cooking at its best—flavorful, comforting meals, simply prepared and beautifully presented on large platters with garnishes of fresh herbs. Menu serves 4. —MARTHA STEWART

LAMB SHANKS WITH ROSEMARY

1/4 cup olive oil
1/2 cup dry vermouth
Grated zest of one lemon
8 cloves garlic, peeled and crushed
6 large sprigs fresh rosemary (or 2 tablespoons dried)
Kosher salt, freshly ground pepper
8 very small lamb shanks
Fresh rosemary and parsley, to garnish

Combine oil, vermouth, lemon zest, garlic and seasonings in a bowl. Pour over lamb in a non-aluminum dish and marinate 4 hours at room temperature or overnight in refrigerator.

Arrange shanks in an earthenware baking dish with marinade. Cover tightly with foil and roast in preheated 425° oven 1-1/4 hours or until tender, basting three or four times with marinade.

Garnish with rosemary and parsley and serve hot. Serves 6 to 8.

PAN-ROASTED VEGETABLES

12 shallots, unpeeled
8 white turnips, peeled, tops left on
8 large carrots, peeled and thickly sliced
8 to 12 new potatoes, scrubbed and unpeeled
16 garlic cloves, blanched
8 red or yellow beets, peeled
8 medium yellow onions, peeled
1/2 cup olive oil
4 tablespoons butter
2 tablespoons fresh rosemary
2 tablespoons fresh parsley
2 tablespoons fresh chervil (optional)
Salt, freshly ground pepper
Chopped fresh parsley, to garnish

Arrange vegetables in large baking dish; sprinkle with oil and dot with butter. Add seasonings and roast in preheated 425° oven one hour (can be roasted in same oven as lamb) or until vegetables are golden brown and tender. Garnish with chopped parsley.

WINTER SALAD

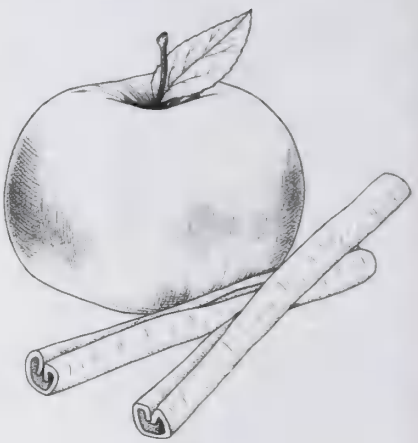
1 head curly escarole, washed, dried and separated
1 head chicory, washed, dried and separated
1 or 2 Belgian endives, washed, dried and separated
1/4 cup light olive oil
1/4 cup safflower oil
1 to 4 tablespoons balsamic vinegar
1/2 to 2 tablespoons whole-grain mustard
2 tablespoons walnut oil
1/3 cup walnut halves

In a bowl combine greens (figure about one handful per person). In another bowl, whisk together olive oil, safflower oil, vinegar, mustard, salt and pepper to taste.



In skillet heat walnut oil over medium heat and sauté walnuts until they are golden and begin to release their fragrance.

Toss greens with vinaigrette and serve topped with walnuts.



BAKED FRUIT

4 large tart baking apples (such as Cortland or Gravenstein), halved, seeds removed
4 large firm ripe pears (such as Comice), halved, seeds removed
4 large purple plums, halved and pitted
1/3 cup granulated sugar or vanilla sugar
Grated zest of one orange
4 tablespoons softened butter
1 cinnamon stick

Arrange fruits in one layer in a large, buttered baking dish. Rub fruits with butter and sprinkle with sugar and zest. Place cinnamon stick amidst the fruit and bake in preheated 400° oven 25 minutes or until fruit is soft but not mushy. Serve warm or room temperature with vanilla ice cream, whipped cream or custard sauce. ■



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1 package chocolate cake mix
(with pudding in the mix)
1 cup Best Foods Real Mayonnaise
1 cup water
3 eggs

Grease and flour two 9-inch layer cake pans. In large bowl with mixer at low speed blend all ingredients 30 seconds. Beat at medium speed 2 minutes or 300 strokes by hand. Pour into prepared pans. Bake in 350°F oven 30 to 35 minutes or until cake springs back when touched lightly in center. Cool in pans 10 minutes. Remove; cool on wire racks. Fill and frost as desired.

To prepare cake without pudding in the mix, reduce mayonnaise to ½ cup and increase water to 1⅓ cups.

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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

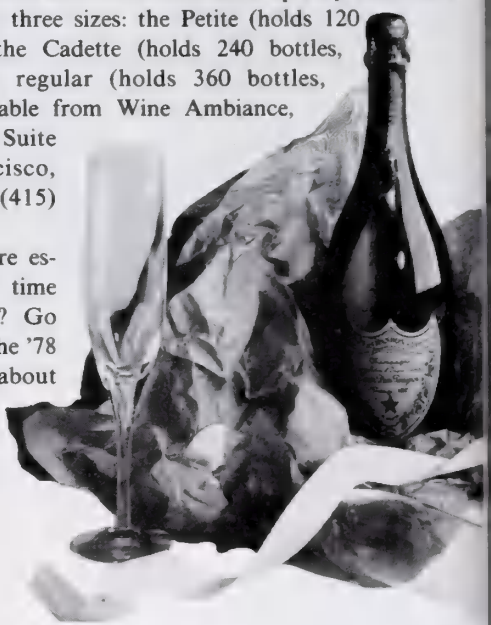
Special Presents For Spirited Giving

Luckily there's enough new and wonderful wine paraphernalia around to make a gift giver's task fun and easy. Here's our selection from current offerings. In the essential (and inexpensive) category, we'd put the latest development in how to keep wine cool at the table—the no-ice, no-drip cooler that's now used in many restaurants because it requires no chilling or other advance preparation to use. The Glacier Professional Cooler is a double-sided shell of clear shatterproof Lexan plastic with an insulating air pocket between the sides that acts as a thermal barrier. Just put in a chilled bottle of wine and it will stay cool for more than an hour. It's available at fine department stores for about $25.

Wine glasses are another essential, but we like to give ones that offer a touch of elegance. We'd choose Ulrica, classic long-stemmed handmade crystal from Kosta Boda of Sweden, available at fine stores for about $22.50 per glass.

An extravagant "essential" for wine lovers is a temperature-controlled unit in which to store their best bottles. The Vinotheque is the best-designed wine storage unit we've seen. It provides easy access to every bottle, is vibration free, plugs into an ordinary household wall outlet and takes up very little floor space. It comes in three sizes: the Petite (holds 120 bottles; $1,445); the Cadette (holds 240 bottles, $1,545); and the regular (holds 360 bottles, $1,695). It's available from Wine Ambiance, 703 Market St., Suite 2100, San Francisco, CA 94103; call (415) 777-2007.

And what's more essential at holiday time than Champagne? Go ahead, spring for the '78 Dom Pérignon (about $60). Champagne here courtesy of Schieffelin & Co.



KAREN SCHULD

GOOD VALUES: THE RED WINES OF TORRES

Among the best buys in red wines today are those from northern Spain, where experimentation with wine making over the past 10 years has resulted in some extraordinary values. At the forefront is the Torres

(Continued on page 116)



We perfected the french fry by working the wrinkles into it.

Ore-Ida Crinkle Cuts cook up golden and crisp outside. (The crinkles actually expose more potato surface to the heat.) And they stay tender and meaty inside. After all, they're the best part of big, Ore-Ida Russet Burbank potatoes.

Bite after bite, package after package, year in and year out, you can count on Ore-Ida potatoes.

They're the perfect addition to any meal.

When it says Ore-Ida, it's all-righta!



WINE & GOOD SPIRITS

Continued from page 114

winery in the Penedés district near Barcelona. There is a crisp, fragrant Torres white called Viña Sol (the '85 is about $4), but even better values can be found among the reds.

The 1981 Coronas (about $4.50) is round, spicy, medium-bodied and easily confused with reds that cost twice as much. A step up is the Gran Coronas Reserva (the '79 and '81 are about $7.50). Gran Coronas is made from 60 percent Cabernet Sauvignon and 40 percent Tempranillo, a local grape, and is rich and complex, with layers of lingering flavor. The Sangre de Toro is a hearty, fruity Rhône-style wine (the '82 is about $4); the 1978 Sangre de Toro Reserva is a deeper, spicier, bigger version (about $6). The Gran Coronas Black Label (about $14), made from Cabernet Sauvignon, is Torres' best wine. The '78 is wonderfully rich, with a bouquet of oak and cassis, and a deep, concentrated flavor. It's the equal of California's best Cabernets.

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DINING WITH M.F.K. FISHER

Continued from page 107

Perhaps it is the saddest at home, and most discouraging. I am certain that if I had to cook even one meal a day that was eaten without comment or appreciation or any sign of faint excitement, I'd wonder what to do to bring my board to life again.

The most obvious remedy is to break away from routine and serve new things to tease the palate. I'd do that, always in moderation to preserve my familiars from a shocked rebellion, for nothing can bring out reactionary tendencies at the table as too stiff a dose of exotic dishes.

I think I'd change the order of a meal, rather than its content. I'd recall the way a dinner *seemed* exciting, somehow, at Madame Duflos', a students' cafe in Paris, even when it had nothing extraordinary about any part of it. Then I'd decide that if meat and potatoes tasted good enough to dream about at Madame Duflos' Golden Snail, meat and potatoes could still taste that way in my home.

I'd serve them in the finest Duflos fashion. . . and because I'd want the meal to be fun, and charming, it would be. The people who ate it would come alive again, willynilly. Suddenly we'd not be eating another routine meal. We'd be dining. . . .

The hors d'oeuvres would be as simple as possible: thin slices of salami, some sardines, bitter wrinkled olives, perhaps a bowl of pickled mushrooms, or cucumbers in cream. The wine (an unpretentious sturdy one) would taste at its best with those flavors and the crusty bread.

The steak, well hung even though perhaps not one of the nobler cuts, would have lain at room temperature for several hours, and for the last hour in a bath of strong plain French dressing with plenty of garlic in it. At the last it would be patted dry, and then slapped onto a grill as hot as hell-fire and as searing. No turning-fork would ever prick it, and when it would finally be carved into long thin slices at the table, its juices would gush from it the color of garnets.

The piles of watercress on the platter would be tossed in the cooling juices, and then served with the steak. And there would be the bread. . . the wine. . . and no potatoes!

That, I think, is one trick of Madame Duflos' which we could copy oftener here at home: to serve potatoes or vegetables in a separate course. It makes the meal last longer, all to the good in this over-hurried life. It adds an almost ceremonious note to a very simple menu. It dignifies a dish which too often is eaten from habit alone, without appreciation of its flavor or its style.

For this dinner, then, the dinner to prove to myself and my chosen circle that a banal menu can be stimulating and amusing and full of poise, I would make a soufflé of the good old mashed potatoes which otherwise would trot humbly along beside the steak, and I would serve it on clean hot plates after the meat course had been cleared away, and only the bread and wine stayed faithfully on the table.

And after that, as naturally as if we all were really back at the Golden Snail instead of sitting in unaccustomed mellow ease at our own table suddenly grown jollier, would come a bowl of chilled grapes and pears and figs, and a plate of some gentle cheese: a Monterey Jack or a Port Salut, to blend with the ripe fruits and the last bite of bread, the last swallow of wine.

And then coffee. . . and I think the magic would have happened, and we'd sit for a long time with our elbows on the table, talking easily, hearing and seeing more than we had for some time because of the way we'd *tasted more.*■

HOLIDAY PRELUDES

Continued from page 111

HERBED CHEESE ON HAZELNUT TOAST

- 1 8-ounce package cream cheese, room temperature
- 8 tablespoons unsalted butter, room temperature
- 1/2 teaspoon minced shallots
- 1/4 teaspoon minced fresh garlic
- 1 tablespoon chopped fresh herbs (basil, thyme, dill or parsley)
- Salt, freshly ground pepper
- 1 loaf of your favorite homemade nut bread (or substitute good quality whole-wheat or rye bread), sliced, crusts removed, toasted and cut into finger-size strips

☐ In bowl combine cream cheese and butter. Beat in shallots, garlic and herbs. Season to taste with salt and pepper. Pipe or spread 1 tablespoon cheese mixture onto each toast. Makes 24.

SALMON RILLETTES

- Juice of 1-1/2 lemons
- 3 tablespoons reduced lobster stock or water
- 2 packages unflavored gelatin
- 1 cup plus 2 tablespoons heavy cream
- 1 pound fresh salmon, seasoned with white pepper and salt, poached or steamed, cooled to room temperature
- 8 tablespoons unsalted butter, room temperature, cut into small pieces
- 2 bunches fresh chives, finely chopped
- 3 tablespoons finely chopped parsley
- 1-1/4 pounds smoked salmon, very thinly sliced
- 2 loaves good quality white bread, cut into silver-dollar-sized rounds and toasted
- 1 ounce salmon roe, to garnish
- 1 bunch fresh chervil or chives (optional)

☐ In small pan combine lemon juice and lobster stock. Sprinkle gelatin over liquid and let stand 3 minutes. Place over low heat and stir until gelatin dissolves. Cool completely.

☐ In bowl whip cream to soft peaks and chill.

☐ Place fresh salmon in food processor and process with on/off motions until finely shredded. Add gelatin mixture and process a few seconds more. Add butter and process until well blended. Transfer to a bowl; fold in cream. Fold in chopped herbs. Chill 15 minutes.

☐ Working quickly, arrange enough smoked salmon on plastic wrap to form a 10-by-4-1/2-inch rectangle. Spread 1 cup cooked salmon mixture along length of rectangle. Roll up like a jelly roll. Wrap in plastic; tie ends to make a tight roll. Repeat with remaining salmon to make 4 rolls. Refrigerate overnight.

☐ Unwrap and cut into 1/2-inch-thick slices with very sharp knife. Place on toast and garnish with roe and chervil or chives. Makes about 80.

FIGS WITH PROSCUITTO

- 8 ounces cream cheese, room temperature
- 3 tablespoons fig preserves (available at specialty food stores)
- 2 tablespoons crème fraîche
- 10 fresh figs, quartered through stem end
- 1/4 pound proscuitto, very thinly sliced

☐ In food processor, process cream cheese, preserves and crème fraîche until smooth. Place mixture in a pastry bag and pipe a small amount onto the cavity of each fig quarter. Wrap each with a slice of proscuitto. Serves 8 to 10.

CHICKEN CURRY ON LETTUCE

- 1 pint heavy cream
- 1 tablespoon good quality curry powder
- Salt, freshly ground pepper
- Pinch cayenne pepper
- 1 banana, peeled and diced
- 1 green apple, peeled and diced
- 1 whole chicken breast, poached, skinned, boned and diced
- 5 heads Bibb lettuce, washed and separated
- Grated fresh coconut and mint leaves, to garnish

☐ In heavy saucepan, combine first five ingredients. Reduce by half, stirring frequently. Add banana and apple and cook 1 minute. Add chicken and cook until mixture thickens, about 1 minute.

(Continued on page 120)

"You know, I've never seen Arnold smile before."

"He got the last bite of Crèmerie."



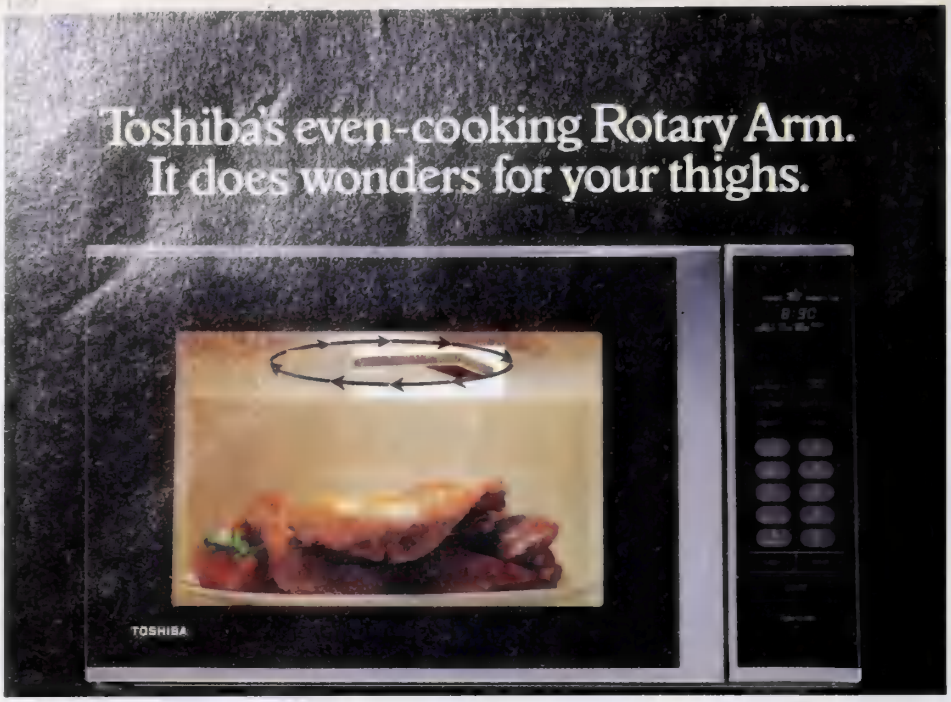
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HOLIDAY PRELUDES

Continued from page 119

☐ Spoon about 1 tablespoon mixture onto 30 small Bibb leaves. Garnish with coconut and mint leaf. Serve warm.

SWEET POTATOES WITH CREME FRAICHE AND CAVIAR

- **2 medium unpeeled sweet potatoes, boiled until just tender**
- **1/4 cup crème fraîche**
- **2 ounces caviar**
- **Fresh chervil or dill, to garnish**

☐ Cool potatoes and cut into 1/4-inch slices. Top each slice with dollop of crème fraîche. Garnish with caviar and chervil or dill sprig. Serves 8 to 10.

LOBSTER-SPINACH TARTLET

- **1 pound spinach, washed and stemmed**
- **1 egg**
- **1 egg yolk**
- **7 tablespoons milk**
- **7 tablespoons heavy cream**
- **1 2-pound lobster, cooked, cooled and shelled, reserving tomalley and roe**
- **Salt, freshly ground pepper**
- **Pinch cayenne pepper**
- **2 shallots, finely minced**
- **2 tablespoons finely chopped fresh parsley**
- **12 2-inch tart pans lined with pastry (use your favorite recipe for pâte brisée), prebaked and cooled**

☐ Steam spinach until just wilted and cool quickly under cold water to preserve color. Drain well, blot dry.

☐ In bowl beat together egg, egg yolk, milk, cream, lobster, tomalley and roe. Add salt, pepper and cayenne to taste.

☐ In bowl combine spinach, shallots and parsley.

☐ Dice lobster and distribute along with spinach mixture among tart shells, packing the mixture loosely. Spoon custard over lobster mixture and bake in a preheated 375° oven until set, 15 to 20 minutes. Serve at room temperature. Makes 12.

MUFFINS WITH TURKEY

☐ Bake your favorite recipe for cranberry or corn muffins in mini-muffin pans. Split, spread with sweet mustard and fill with smoked turkey.

SHRIMP AND MANGO

- **24 fresh, medium-sized shrimp**
- **3 limes, halved**
- **3 tablespoons virgin olive oil**
- **About 24 corn tortilla chips**
- **1 large mango, peeled and cut into small slices**
- **2 fresh Poblano chilies, roasted, skinned, seeded and finely diced**
- **Fresh coriander leaves, to garnish**
- **3 limes, cut into very thin wedges, to garnish (optional)**

(Continued on page 123)

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OYSTERS WITH LEEKS AND PANCETTA

- 1/2 cup soft white bread crumbs
- 1/4 cup grated Parmesan cheese
- 2 tablespoons chopped fresh parsley
- 24 oysters
- 4 ounces pancetta or bacon, julienned
- 4 tablespoons unsalted butter
- 2 medium leeks, washed, trimmed and julienned
- Salt, freshly ground pepper

☐ In bowl combine bread crumbs, cheese and parsley.

☐ In skillet cook pancetta over medium heat until fat is rendered. Add butter and leeks and cook until leeks are tender.

☐ Open oysters and place them in their bottom shells on baking sheet. Lightly cover each oyster with leek mixture, including some of the fat and juices from skillet. Sprinkle with cheese mixture and broil 4 to 5 minutes or until oysters plump up and top is lightly browned. Makes 24.

JOHNNYCAKES WITH CAVIAR

- 1 egg
- 3/4 cup plus 2 tablespoons milk
- 1 cup johnnycake flour (finely ground white cornmeal) or substitute yellow cornmeal
- 3 tablespoons clarified butter
- Pinch salt
- Crème fraîche, caviar to garnish

☐ In bowl beat together egg and milk. Mix in flour to form smooth batter. Mix in butter and let stand at least 30 minutes.

☐ In nonstick skillet, pour batter into silver-dollar-sized rounds and cook over medium heat. Garnish with dollop each crème fraîche and caviar. Makes 24.

(Continued on page 124)

HOLIDAY PRELUDES

Continued from page 120

☐ Place shrimp in baking pan and squeeze the juice from 3 limes over them. Bake in a preheated 350° oven 10 minutes. Cool and peel. Place shrimp in bowl and toss with olive oil.

☐ Arrange chips on serving platter and place 1 shrimp on each, with a slice of mango and a few chili dices. Garnish with coriander and lime wedge. Makes 24.

RADICCHIO WITH BLUE CHEESE

- 1 cup crumbled blue cheese
- 1/4 cup black walnut pieces, toasted until golden
- 1/2 teaspoon ground pepper
- 1 to 2 heads radicchio (use about 12 small inside leaves)
- 1/4 cup fresh Italian parsley

☐ In bowl lightly combine cheese, walnuts and pepper. Fill radicchio leaves with 1 to 2 tablespoons cheese mixture and sprinkle with parsley. Makes about 12.

APPLES WITH BEET PUREE

- 2 tart green apples, cored and sliced in thin wedges
- Juice of 1 lemon
- 3 medium beets, trimmed, cooked and peeled
- 4 ounces cream cheese
- 1/4 cup crème fraîche
- 1 tablespoon creme de cassis
- Salt, freshly ground pepper

☐ In bowl toss apples with lemon juice and set aside. Julienne 1 of the beets for garnish and set aside. Chop remaining beets.

☐ In food processor, process chopped beets and remaining ingredients until smooth. Pipe or spread beet mixture onto apple slices. Garnish with julienned beets. Serves 8 to 10.

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- 1 teaspoon freshly ground pepper
- Dash Tabasco
- Dash Worstershire sauce
- 36 1-1/2-inch pre-baked tartlet shells (use your favorite recipe for pâte brisée)

☐ In food processor, process smoked trout until coarsely shredded. In bowl combine trout and apple.

☐ In another bowl combine mayonnaise, sour cream, mustard, pepper and Tabasco and Worcestershire sauces.

☐ Mix mayonnaise mixture with trout mixture. Fill each tartlet shell with 1 heaping teaspoon of the mixture. Serve at room temperature. Makes 36 tartlets.

SKEWERED SCALLOPS

- 8 very thin slices pancetta, each slice cut into thirds (or substitute 12 slices bacon, cut in half)
- 24 medium-sized bay scallops
- 1/4 cup virgin olive oil
- 1/4 cup balsamic vinegar
- 1 tablespoon minced garlic
- 2 teaspoons freshly ground pepper
- 2 large, red bell peppers, roasted, peeled and seeded, cut into 1-1/2-inch rectangles
- 12 to 24 bamboo skewers

☐ Place pancetta in skillet over medium heat and cook, turning once or twice, until fat is rendered. Drain on paper towels.

☐ In bowl combine oil, vinegar, garlic and pepper. Add scallops and marinate overnight.

☐ Wrap each scallop with one red pepper rectangle then with one slice pancetta. Skewer and grill or broil until scallops are cooked through and pancetta is crisp. Serve immediately.

MADELEINES WITH SMOKED SALMON

☐ Bake your favorite cornbread batter (preferably a batter combining cornmeal and flour) in buttered mini-madeleine

HOLIDAY PRELUDES

Continued from page 123

PUMPKIN SCONES WITH SMITHFIELD HAM

- 4 cups all-purpose flour
- 1/3 cup sugar
- 3 tablespoons baking powder
- 1/2 teaspoon baking soda
- 1/2 teaspoon salt
- 3/4 cup butter
- 1 egg, lightly beaten
- 1/3 cup dry sherry
- 1/4 cup plain yogurt
- 1/4 cup heavy cream
- 1 cup pumpkin puree
- 2 tablespoons chopped fresh dill
- Heavy cream, for glaze
- Unsalted butter, room temperature
- 3/4 pound Smithfield ham, very thinly sliced

☐ In large bowl combine dry ingredients. Cut in butter until mixture resembles coarse meal.

☐ In separate bowl beat together egg, sherry, yogurt, cream, pumpkin puree and dill. Add to flour mixture and stir just to combine; dough should be slightly sticky.

☐ Turn dough onto floured board and pat into a 1/2-inch-thick rectangle. Cut into rounds with a floured 1-1/2-inch cookie cutter. Place on a baking sheet lined with parchment and brush tops with cream. Bake in a preheated 350° oven until golden brown, 10 to 12 minutes. Cool.

☐ Split, spread with butter and fill with ham. Makes about 48 scones *Note:* To make triangle-shaped scones, roll dough into 4-inch circles, then cut each circle into pielike wedges. Serve as directed.

SMOKED TROUT TARTLETS

- 2 whole smoked trout (6 to 8 ounces each), filleted
- 1 large red delicious apples, unpeeled, cored and diced
- 1/2 cup mayonnaise
- 1/4 cup sour cream
- 2 tablespoons milk
- 1 teaspoon Dijon mustard

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pans. Split, then fill with crème fraîche and sliced smoked salmon.

SHRIMP WITH PAPAYA

- 1/2 cup diced papaya
- 1/2 cup diced red pepper
- 2 tablespoons lime juice
- 2 tablespoons olive oil
- 1 jalepeño pepper, roasted, peeled, seeded and diced
- Salt to taste
- 1/2 cup diced avocado
- 24 blue corn chips (or substitute regular tortilla chips)
- 24 medium shrimp, cooked and peeled
- Mint leaves, to garnish

☐ In bowl combine papaya, red pepper, lime juice, olive oil and jalepeño pepper. Add salt and avocado.

☐ Place one shrimp on each chip with some of the papaya mixture. Garnish with mint leaves. Makes 24.

STEAK ON PEPPER BRIOCHE

- 1 3-1/2-pound sirloin strip
- 1/4 cup olive oil
- Salt, freshly ground pepper
- Black pepper brioche (use your favorite recipe for brioche, adding 2 teaspoons freshly ground black pepper per 9 x 3-inch loaf), sliced, toasted and cut into strips
- 1 cup homemade mayonnaise flavored with 1/2 teaspoon minced fresh garlic

☐ Season sirloin well with salt and pepper and brush with olive oil. Grill or broil 7 to 8 minutes, brushing with any extra olive oil. Cool, then chill 3 to 4 hours.

☐ Slice sirloin very thin and arrange on toast slices. Serve topped with small dollop of garlic mayonnaise. Makes 24.

SMOKED CHICKEN ON BLUE CORN CHIPS

- 24 blue corn chips (or substitute regular tortilla chips)
- Poblano mayonnaise *(recipe follows)*
- 1 cup diced smoked chicken
- 1 bell pepper, roasted, seeded and diced
- 1/2 cup chayote squash, blanched, peeled and diced
- 1/4 cup fresh chopped coriander

☐ Prepare Poblano mayonnaise as directed. Arrange chips on baking sheet and spread generously with mayonnaise. Top with chicken, peppers and chayote. Bake on lower rack of a preheated 400° oven until hot, about 5 minutes. Sprinkle with coriander and serve immediately. Makes 24.

Poblano mayonnaise:

- 1/4 cup sherry vinegar
- 1/4 cup white wine
- 2 Poblano chilies, roasted, peeled and seeded
- 2 egg yolks
- Juice of 1/2 lemon
- 1 tablespoon whole-grain mustard
- 1/2 cup corn oil
- 1/2 cup olive oil

☐ In skillet simmer vinegar, white wine and chilies 10 minutes. Place in food processor and puree. Add egg yolks, lemon juice and mustard and process. Slowly add oils with machine running. Thin if necessary with warm water. Makes 1-1/2 cups.

MOZZARELLA TARTLETS

- 30 1-1/2-inch pre-baked tartlet shells (use your favorite recipe for pâte brisée)
- 1/2 pound mozzarella cheese, diced
- 8 sun-dried tomatoes packed in olive oil, drained (reserve oil) and diced
- Freshly ground pepper to taste
- 1/2 teaspoon finely chopped fresh basil
- Purple basil sprigs, to garnish

☐ In bowl combine mozzarella and tomatoes. Add 1 tablespoon reserved olive oil, pepper and chopped basil. Toss and spoon about 1 tablespoon into each tartlet shell.

☐ Bake in preheated 350° oven 3 to 4 minutes or until cheese is almost melted. Garnish with basil sprigs; serve warm.

(Continued on page 126)

A BEAUTIFUL IDEA.

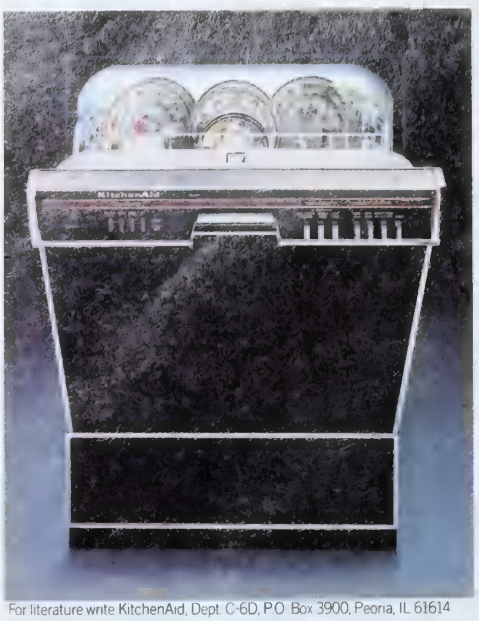


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HOLIDAY PRELUDES

Continued from page 125

MUSSELS WITH SAFFRON

- 2 tablespoons olive oil
- 1 small onion, minced
- 1 clove garlic, peeled and minced
- 2 tablespoons chopped fresh parsley
- 1 teaspoon freshly ground white pepper
- 3/4 cup dry white wine
- 32 large mussels, scrubbed
- 2 cups cooked white rice
- 1 red bell pepper, seeded and diced
- 1 green bell pepper, seeded and diced
- 1/2 cup mayonnaise
- 1 cup heavy cream
- Pinch saffron
- Salt, freshly ground pepper
- Dash freshly squeezed lemon juice

☐ In large saucepan simmer olive oil, onion, garlic, parsley and white pepper over low heat 2 minutes. Add white wine and increase heat. Reduce liquid by half. Add mussels, cover and steam until shells open, 5 to 6 minutes. Remove, strain liquid and reserve. Remove mussels from shells (save shells) and place meat in liquid.

☐ In bowl combine rice and bell peppers. Add mayonnaise one spoonful at a time until mixture is thoroughly coated. Season with salt and pepper.

☐ Strain mussel liquor, reserving meat. In saucepan reduce mussel liquor over medium heat by half. Add cream and saffron, and reduce by three-quarters or until sauce is thick and easily coats back of spoon. Season to taste with pepper and lemon.

☐ Place rounded teaspoon of rice mixture in each empty mussel shell. Top each with a mussel and a little saffron cream. Serve cool or room temperature.

POBLANO PESTO SAUCE

- 6 Poblano chilies, roasted and seeded
- 6 tablespoons pine nuts, lightly toasted
- 1 bunch fresh coriander, stems removed
- 1 small clove garlic, peeled
- 4 to 6 tablespoons virgin olive oil
- Juice of 2 limes
- Salt to taste
- 1 large bell pepper, roasted, seeded and finely diced

☐ In food processor, pulse first five ingredients to a rough paste. Add lime juice and salt. Stir in red pepper. Serve as a dip for cooked shrimp. Makes about 2-1/2 cups.

HERBED CHEESE ON FRUITED NUT BREAD

- 8 ounces cream cheese, room temperature
- 2 tablespoons crème fraiche
- 1/4 cup chopped fresh mint
- 2 tablespoons chopped fresh chives
- 1 teaspoon ground coriander
- 1 teaspoon white pepper
- 1 loaf of your favorite fruited nut bread, sliced, crusts removed, toasted and cut into triangles

☐ In bowl combine all ingredients except bread until well blended. Pipe or spread onto toast and garnish with fresh herbs if desired. Makes about 4 dozen.■



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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

OYSTER CORNBREAD STUFFING

- 2 pints shucked oysters in their liquor
- 3/4 cup unsalted butter
- 1 large yellow onion, chopped
- 2 large cloves garlic, minced
- 1 cup chopped celery
- 1 green bell pepper, seeded and chopped
- 2 tablespoons chopped fresh parsley
- 1 teaspoon dried thyme
- 1 teaspoon dried marjoram
- 1/2 teaspoon dried oregano
- 1/2 teaspoon celery seed
- 6 cups cornbread stuffing mix
- 1 egg, lightly beaten
- Salt, freshly ground pepper to taste
- About 1/2 cup bottled clam juice

☐ Drain oysters, reserving liquor. Cut oysters in half and set aside.

☐ Cut butter into small pieces and place in 2-1/2- to 3-quart shallow microproof casserole. Microcook on high 1-1/2 minutes or until butter is melted. Add onion, garlic, celery and green pepper; stir well. Cover and microcook on high 10 minutes, stirring after 5 minutes.

☐ Add herbs and celery seed; stir well. Add stuffing mix, oysters with their liquor, egg, salt and pepper; mix well. Add enough clam juice to make stuffing moist. Spread evenly in casserole. Cover and microcook on high 8 minutes.

☐ Place casserole under preheated broiler 1 to 2 minutes or until top is crisp and browned. Makes about 8 cups stuffing.

BAKED SWEET POTATOES

☐ Scrub 6 medium sweet potatoes and prick several times with fork. Arrange on microproof rack. Microcook on high 8 minutes. Turn potatoes over. Microcook on high 6 to 8 minutes or until soft when pierced with fork. Let stand 3 minutes. Cut in half lengthwise and serve with butter.

Note: For 1 potato, microcook 5 to 6 minutes. Add about 2 minutes for each additional potato.

PECAN SWEET-POTATO PIE

Pecan crumb crust:

- 6 tablespoons unsalted butter
- 1 cup graham cracker crumbs
- 3/4 cup ground pecans
- 2 tablespoons dark brown sugar
- 1/4 teaspoon cinnamon

Sweet-potato filling:

- 1-3/4 cups cooked, mashed sweet potatoes
- 2 eggs, lightly beaten
- 1/3 cup unsulphured molasses
- 2 teaspoons vanilla
- 1/2 teaspoon cinnamon
- 1/2 teaspoon ground ginger
- 1/4 teaspoon grated nutmeg
- 1/4 teaspoon salt
- 3/4 cup heavy cream
- Pecan halves to garnish

☐ To make crust, place butter in 9-inch microproof pie plate. Microcook on high until butter is melted. Add cracker crumbs, ground pecans, brown sugar and cinnamon; stir until thoroughly blended. Press crumb mixture evenly over bottom and sides of pie dish. Microcook on high 2 minutes. Press crumbs firmly against pie dish. Cool on rack completely before filling.

☐ To make filling, place sweet-potato pulp in medium bowl. Add eggs, molasses, vanilla, cinnamon, ginger, nutmeg and salt; beat until blended. Add cream and beat until well mixed. Pour filling into cooled crust. Microcook on high 6 minutes, rotating dish half-turn after 3 minutes. Decrease power to medium-high (70 percent power) and microcook 8 to 10 minutes or until center is barely set, rotating dish one-quarter turn every 4 minutes.

☐ Garnish with pecans. Cool and chill until ready to serve. Serve with whipped cream or ice cream. Serves 6 to 8. ■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking will be necessary.

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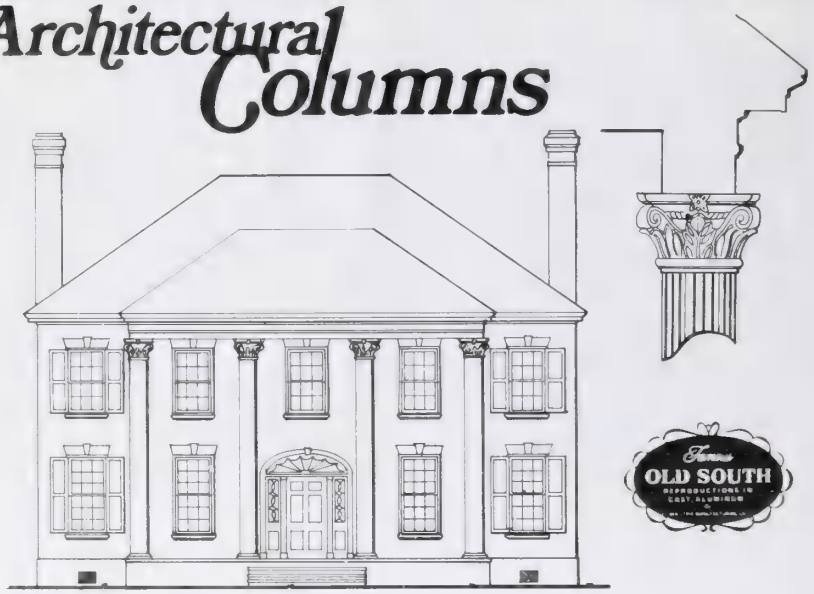
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THE IMPACT OF GENIUS

Continued from page 65

retailer, was so overextended he had to sell one of his stores. When Mr. Wright inspected the finished house, he put an arm around his client and said, "Isn't it a great country we live in where a small businessman like you can afford to build such a beautiful house?"

Another time, Mr. Wright agreed to design a house for Sidney Bazett in Hillsborough, Calif. With a budget of $7,500 in mind, Mr. Wright drew up plans and delivered them to Bazett, who sent them out to contractors for bids. The lowest bid was $13,000. Mr. Wright said, "We'll revise the plans. The house shouldn't cost that much." Bazett said it was all right, however. He knew all along that the house would be twice the budget; that's what he was prepared to pay. When Mr. Wright heard this, he became furious.

To better reflect the individuality of each house he designed, Mr. Wright liked to give it a name. Sometimes these names were obvious expressions of the houses' dominant physical characteristics—such as Honeycomb House, Skyview or Wingspread. Often the names were Welsh—Mr. Wright's ancestral nationality—and in these cases the names seemed chosen less for what they signified than for their purely euphonious qualities: Mantyla, Tirrana, Glenllyd. Mr. Wright's own house, Taliesin, means "shining brow" and is also the name of a Welsh bard. Mainly, however, it was a word he liked to say. When he built a second home for himself and his apprentices, in Scottsdale, Ariz., he had a hard time finding a name that was suitable. He tried Rockledge and Aladdin before settling on Taliesin West.

Mr. Wright felt that a name made a house more of a home, and the idea of home was what he cherished most. He impressed on us his belief that every person must have a home on his own land, a base, a place where he was needed. And this home should be beautiful and tailored to the preferences and loves of its owner. When I asked him which of his houses *he* thought the best, he exclaimed without modesty, "My next one."

He always wanted to be involved in every detail, from landscaping to kitchen cabinets. He liked color to come from natural materials, for he believed that "nature knows best." Sometimes he would put color directly into the plaster that was being used, rather than put up the plaster and then paint it, because he felt that color

(Continued on page 133)

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THE IMPACT OF GENIUS

Continued from page 130

should be integral and not applied. In selecting fabrics, he was partial to gold. I remember him telling me that gold was the one color that harmonized with all others, almost as though it possessed some magical property. When he bought cars and trucks for the Taliesin Fellowship, he had them painted an orangey Cherokee red. Most of the apprentices' private cars were Cherokee red, too. That way the parking lot had a harmonious appearance instead of looking like a used-car lot. Mr. Wright felt Cherokee red was a color that blended with the natural landscape, and that was why he particularly favored it for cars, which he felt should bow to the landscape through which they are driven.

When Fallingwater was being built, Mr. Wright arrived at the job site one day in his Cherokee-red car. I was there, serving as project architect, which meant I was in charge of everything from overseeing the plumbing and wiring to working with the masons and picking out the plywood flitches for the doors and cabinets. I clearly remember Mrs. Kaufmann exclaiming, "Mr. Wright, what a terrible color for an automobile!" "Liliane," he replied, "that's the color of all the sash in your new house." And it was.

The Kaufmanns had requested a weekend cottage in the wilds 60 miles south of Pittsburgh. What Mr. Wright ultimately gave them was a dynamic composition of reinforced concrete slabs cantilevered over a waterfall, the house appearing as natural a part of that rock ledge as the waterfall itself. The form of the house hugs the contour of the rock formation, with two concrete slabs projecting horizontally, one atop the other, from the vertical section set into the precipice. The slabs provide terraces off the living room and, above it, the bedrooms; a stairway leads directly down to the stream from the living room.

Fallingwater, one of the most dramatically sited and technologically most ingenious houses in history, is 50 years old this year. Although it was designed to be lived in, the Kaufmanns' son, at one time a Wright apprentice, donated it to the public, and now each year, 70,000 visitors tour the house and experience its organic splendors. Frank Lloyd Wright began with a vision of Mr. and Mrs. Kaufmann walking across a bridge and into the woods together. He ended with a house that perhaps more than any other carries the legacy of his genius to posterity.■

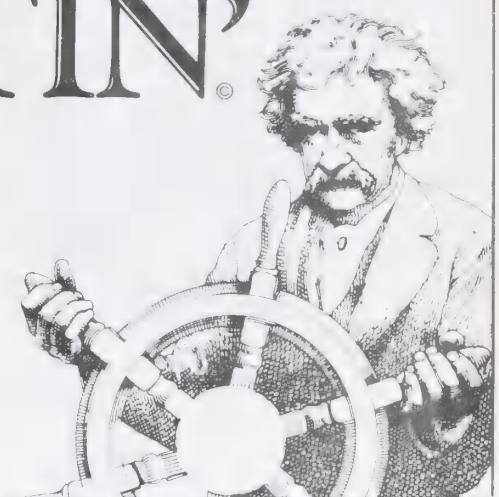
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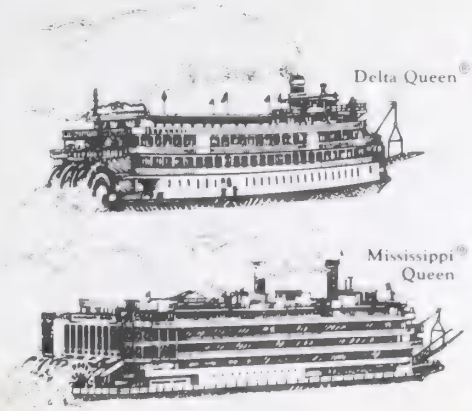
Books by Gertrude Jekyll are now available in American and British editions. American editions are: *Color Schemes for the Flower Garden*, $22.50, $10.95 paper; *Wood and Garden*, $24.50, $11.95 paper; *Wall and Water Gardens*, $24.50, $11.95 paper; *Roses*, $22.50, $10.95 paper; *Lilies*, $22.50, hardcover only; published by The Ayer Company, 382 Main St., Box 958, Salem, NH 03079, (603) 898-1200. Tax and shipping are included.

Reprints of Jekyll works, published in England by the Antique Collectors' Club, are: *Home and Garden*; *Colour Schemes for the Flower Garden*; *Wood and Garden*; *The Making of a Garden*; *Roses for English Gardens*; *Lilies for English Gardens*; *A Gardener's Testament*; *Children and Gardens*; *Wall, Water and Woodland Gardens*, all $29.50; *Gardens for Small Country Houses*, $39.50; *Garden Ornament*, $49.50. The books can be ordered from 999 Bookshop, 999 Madison Ave., New York 10021, (212) 288-9439. Both collections are in major bookstores.■

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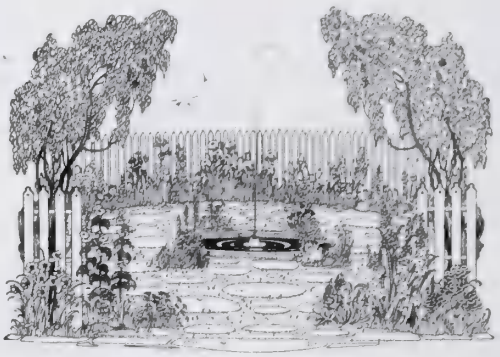
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NOVEMBER

The rewards of "heirloom gardening" as popularized by Gertrude Jekyll



By KEN DRUSE

An old House Beautiful cover in a simple gold frame hangs on the wall of my potting shed. This giant image dating from 1928 features a painting by Pauline Montgomery of "posies" in a window garden. It heralds the "Fall Planting Number." The opening page of that issue shows a Mount Kisco, NY, peony walk in a garden designed by landscape architect Ellen Shipman, whose work is renowned today.

House Beautiful always recognized the importance of decorating outside spaces as well as indoor spaces. And the work of women artists and designers was acknowledged from the beginning. When *The House Beautiful* began to publish 90 years ago, a new movement in American gardening was under way, one that owed much of its influence to a woman. Today, Gertrude Jekyll, who popularized the perennial border, is again in the news *(page 58)*.

Around the turn of the century the great American estates, such as Filoli on the West Coast (HB, May '83) and Old Westbury Gardens on the East Coast (HB, Oct. '81), included vast English-style borders. What began with the grand estates ultimately filtered down to everyone, and until the 1929 stock market crash, humble cottage gardens in America were blooming with a profusion of plants that would have delighted Miss Jekyll.

Hollyhocks, old roses, peonies and poppies blossomed in doorstep gardens and were motifs for designs from book covers to clothing, and especially home furnishings. Colorful wallpaper and floral chintz "bloomed" in homes throughout the country. Today, we're experiencing another garden revival.

In a small area of your yard, perhaps by the kitchen door, you can create your own "heirloom garden." Plants can be collected with names that conjure as many memories as do the flowers: love-in-a-mist, Johnny-jump-up, lamb's ears, scarlet pimpernel, tansy and curly mint.

My friend Jean Pope discovered an antique garden of another kind. On the site of the old Cross estate that is now part of the Morristown (NJ) National Historical Park, she found an old walled garden that had become completely overgrown. After obtaining permission, she began to unearth the "ancient ruin." She solicited the help of friends, and soon volunteers gathered every Wednesday to work on the formal garden. It was discovered through one volunteer that Alice Dustan Kollar, a former garden editor of House Beautiful, had early photographs of the garden. A detailed plant list was made from the photographs, and old plant varieties were donated for the garden. Today, the Cross estate garden blooms very much as it did when the original owner, Julia Appleton Newbold Cross, a former president of the New York Horticultural Society and the Morristown Garden Club, practiced her art.

Old-fashioned flowers are hard to find. Sometimes they come from the gardens of neighbors and friends, as in the case of Jean Pope's restoration project. Seeds can be gathered or cuttings made. But many of today's hybrids will not "come true" from seed. Happily, they revert to the original species. Patti Hagan, an avid old-fashioned-plant gardener, encourages plants such as petunias to return to the parent species. She collects seeds and sows the progeny. Small magenta petunias bloom across her garden today, along with sunflowers and Queen Anne's lace.■

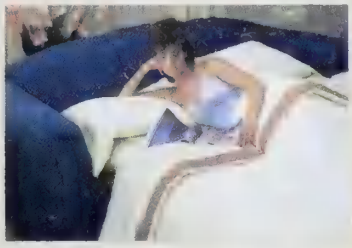
A good source for old-fashioned-flower seed is Heirloom Gardens, PO Box 138, Guerneville, CA 95446.

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HB MARKETPLACE

●*Page 14:* **High-fired stoneware ribbon frame**—Terrafirma (T), 152 W. 25th St., New York 10001. **Etruscan Wall wallcovering**—Norton Blumenthal Inc. (T), 979 Third Ave., New York 10022. **George III console table,** c. 1790; **antique crackle vase**—Kentshire Galleries Ltd. (T), 37 E. 12th St., New York 10003. **White Chinese crackle bowl, antique wood box, marble footed compote**—John Rosselli, Ltd. (R,T), 255 E. 72nd St., New York 10021. *Left to right:* **Travertine frame**—Cosmoteque Inc. (T), 225 Fifth Ave., New York 10010. ***Faux* marble painted frame**—Contre-Jour Inc. (R), 190 Columbus Ave., New York 10023. **Gray marble frame**—Burnes of Boston (T), 225 Fifth Ave., New York 10010. **Serpentine frame**—The Bucklers Inc. (T), 225 Fifth Ave., New York 10010. **Alabaster frame**—Bloomingdale's, 1000 Third Ave., New York 10022. **Silver frame**—Creative Resources Inc. (T), 24 W. 57th St., New York 10019. **Hand-painted wood frame**—Museum of American Folk Art (R), 62 W. 50th St., New York 10019. **Large wood frame**—Museum of American Folk Art (R), 62 W. 50th St., New York 10019. **Small *faux* mother-of-pearl frame**—The Bucklers Inc. (T), 225 Fifth Ave., New York 10010.

●*Page 15:* **Round pine cricket table**—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Aimee #ZH415-2 fabric**—Sanderson (T), 979 Third Ave., New York 10022. **Lace tablecloth**—François Nunnallé (R), 105 W. 55th St., New York 10019. **Sterling-silver hand mirror**—Gorham Textron (T), 225 Fifth Ave., New York 10010. **Silver jewelry box, crystal vase, cut-crystal silver-topped perfume bottle**—John Rosselli, Ltd. (R), 225 E. 72nd St., New York 10021. **Doily frame**—Studio 12 (T), 225 Fifth Ave., New York 10010. **Silver oval frame**—Spiegel (T), Suite A, 1040 W. 35th St., Chicago, IL 60672-0040. **Florentine-style oval frame**—Virginia Metalcrafters (T), 225 Fifth Ave., Suite 501, New York 10019. **Antique brass frame**—Henri Bendel (R), 10 W. 57th St., New York 10019. **Rococo frame**—Charmart Exclusives (T), 225 Fifth Ave., New York 10010. **Pewter frame**—Gorham Textron (T), 225 Fifth Ave., New York 10010. **Trellis frame**—Cache-Cache Ltd. (R), 888 Madison Ave., New York 10021.

FROM THORNHILL FARM

●*Page 16:* **Staffordshire sheep,** one of a pair—Linlo House (R,T), 1019 Lexington Ave., New York 10021. **Silver toast/letter rack, gold fountain pen, wood grain-style fountain pen, green Shaeffer pen, small sterling-silver bowl, Staffordshire cup and saucer, magnifying glass with boxwood handle**—Vito Giallo Antiques (R,T), 966 Madison Ave., New York 10021. **Desk blotter, marbleized file and box**—Folio 72 (R), 888 Madison Ave., New York 10021. **Round marbleized frame, painted wooden egg, porcelain stamp box**—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **Papier-mâché pen tray, ivory letter opener, porcelain Chinese passionfruit, silver picture frames**—R. Brooke Ltd. (R), 138-1/2 E. 80th St., New York 10021.

HB TODAY

●*Page 18:* **Dog's cocktail hat and necklace**—Dogwear (R), 611 Broadway, Suite 702, New York 10016; (212) 533-0717. *Building Wright:* **The Froebel blocks** 98-piece set includes cubes, cylinders, blocks, triangles; $199.50 ppd.—Hammacher Schlemmer (R), 147 E. 57th St., New York 10022; call for free catalog (800) 543-3366.

●*Page 23: Design Visionaries:* **Photo credits**—Photo of Philip Johnson, Robert Mapplethorpe; photo of the Vignellis, Luca Vignelli; photo of Wendell Castle, Joan Stormont; photo of Jack Lenor Larsen, Herb Migdoll; photo of Isamu Noguchi, Shiego Anzai.

●*Page 24: Artful Giving:* **Advent calendar #MO306A,** 17 by 19 inches; NY and NJ residents, add tax—The Metropolitan Museum of Art, Special Service Office, Dept. HB, Middle Village, NY 11381; or call (516) 794-6270. For delivery before Dec. 1, orders should reach the musuem before Nov. 15. Christmas catalog, $1. **Gingersnaps,** ½-lb. tube, $8.50; 1-lb. tin, $16—The Old Salem Museum Store, Dept. HB, 626 S. Main St., Winston-Salem, NC 27101; call (919) 725-9258. Catalog, free. **Wall calendar #81342,** 12¼ by 24½ inches—Winterthur Museum and Gardens, Winterthur Catalog Division, Dept. HB, 115 Brand Rd., Salem, VA 24156; (800) 556-4567. Christmas catalog, $1. **Needlepoint houses #36897,** 3 by 4 inches, all materials and instructions included; VA residents add tax—Colonial Williamsburg Foundation, PO Box CH, Dept. HB, Williamsburg, VA 23187; (800) 446-9240. Christmas catalog, free. **Tote,** 16 by 14 inches, primary colors on white canvas; CA residents add tax—San Francisco Museum of Modern Art, Museum Books, Dept. HB, 401 Van Ness Ave., San Francisco, CA 94102-4582; or call (415) 863-8800. Catalog, $1. **Notepads in pastel colors,** 7 by 4½ inches, headed with a Latin and English phrase and small illustration; NY and NJ residents add tax—The Pierpont Morgan Library, Mail Order Dept., Dept. HB, 29 E. 36th St., New York 10016; or call (212) 685-0008. Catalog, free. **Other museum mail-order catalogs:** The Art Institute of Chicago, The Museum Shop, Dept. HB, Michigan Ave. at Adams St., Chicago, IL 60603; send $1. The Boston Museum of Fine Arts, PO Box 74, Dept. HB, Boston, MA 02117; send $1. The Museum of Modern Art, Mailorder Dept. HB, 11 W. 53rd St., New York 10019; send $3. The Smithsonian Museum, Smithsonian Mailorder, Dept. HB, 7955 Angus Ct., Springfield, VA 22153; free catalog.

THE IMPACT OF GENIUS

●*Page 65:* **Textura fabric,** 100 percent cotton—Schumacher (T), 939 Third Ave., New York 10021. **Three-piece sterling-silver coffee set** from exclusive collection of Frank Lloyd Wright designs—Tiffany & Co. (R, MO), 57th St. and Fifth Ave., New York 10022. **Barrel Chair #606,** c. 1937, natural cherry or cherry stained walnut; **Midway Chair #603,** c. 1914, enameled steel rod, seat and back upholstered in polyurethane foam, white, red, blue, grey, both by Cassina S.p.A.—Atelier International Ltd. (T), 595 Madison Ave., New York 10022. **Fallingwater** is open April through mid-November, except Monday. Tours are every hour on the hour, 10 A.M. to 4 P.M. Reservations requested (412) 329-8501; call for winter schedule. Admission, $4. Children under 10 not allowed, child-care facilities available.

STYLE MAKERS TODAY

●*Pages 68, 69: Designer,* John Saladino, 305 E. 63rd St., New York 10021. **Opaline window-treatment fabric** from Groundworks Inc. (T)—Lee Jofa (T), 979 Third Ave., New York 10022. **Benjamin Moore wall paint**—available at paint stores. **Painted 18th-c. Italian side table** from Lucca, Italy—Robert Domergue & Co., 560 Jackson St., San Francisco, CA 94133. **Mirror**—Hyde Park Antiques (R,T), 836 Broadway, New York 10003. **Porcelain candlesticks and scale model of Palladio's Villa Rotunda**—Tiffany & Co. (R), 727 Fifth Ave., New York 10022. **Terra-cotta lion**—Michael Capo Antiques (T), 831 Broadway, New York 10003. **Pale platinum gray chintz**—Schumacher (T), 939 Third Ave., New York 10022.

●*Pages 70, 71: Designer,* Mark Hampton, 654 Madison Ave., New York 10021. **Trompe l'oeil painting** by Robert Jackson. **Topiary trees** from Bridgehampton Florist, Bridgehampton, NY 11932.

●*Pages 72, 73: Designer,* Mario Buatta, 120 E. 80th St.

(Continued on page 164)



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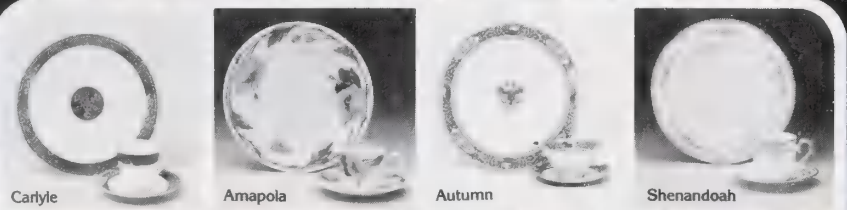
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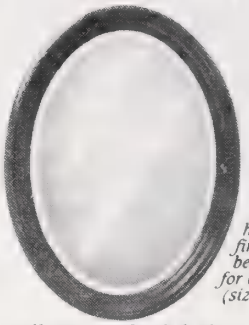


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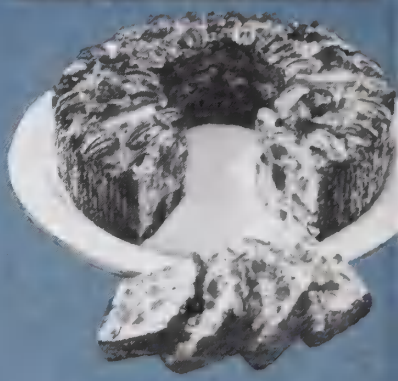
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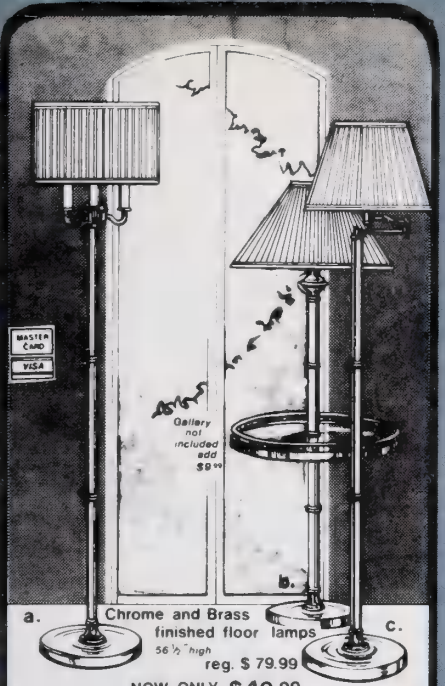
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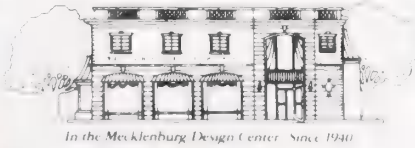
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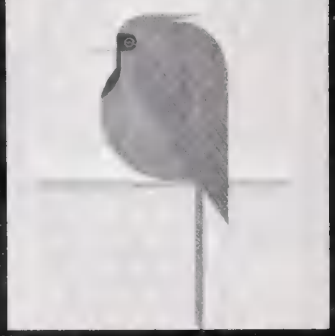


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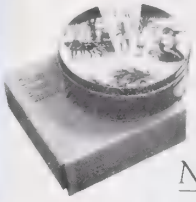
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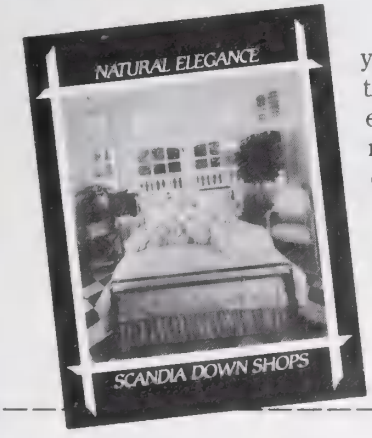
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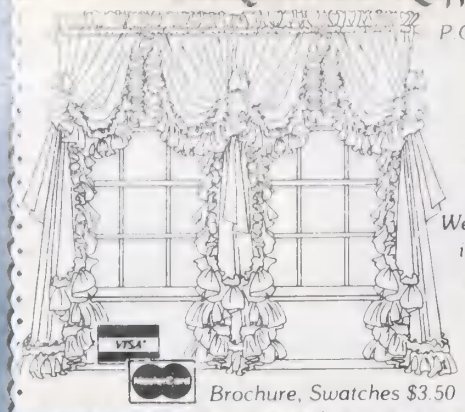
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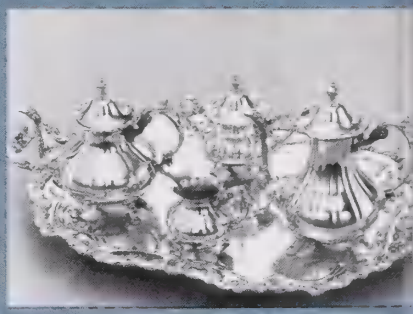
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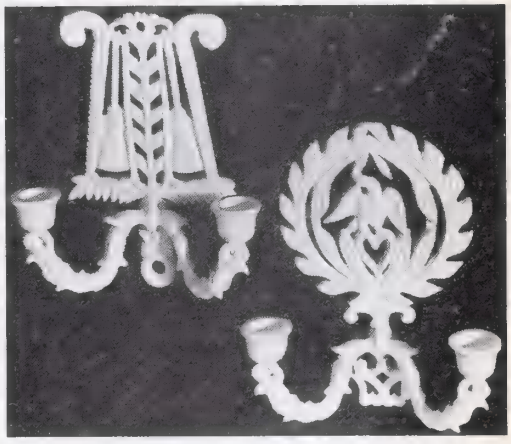


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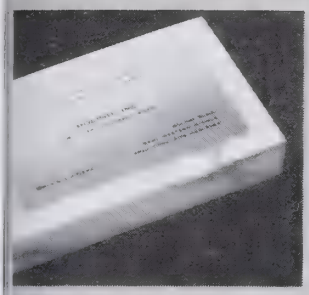
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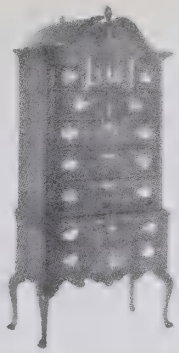
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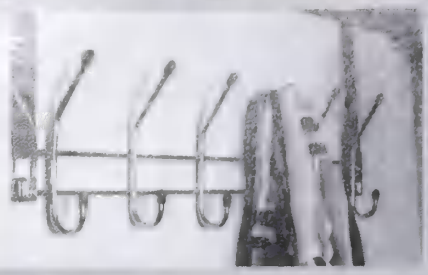
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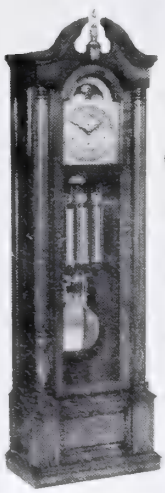
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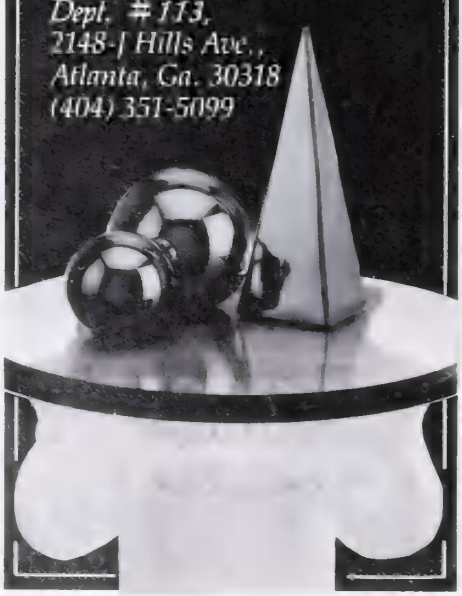
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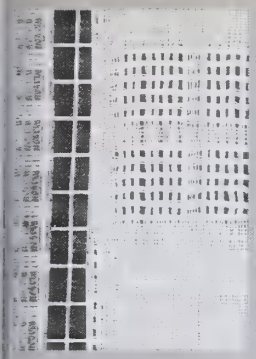
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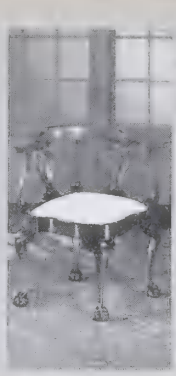
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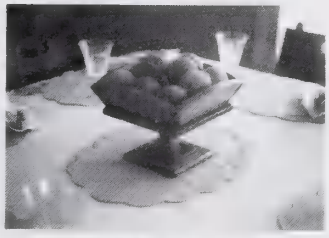
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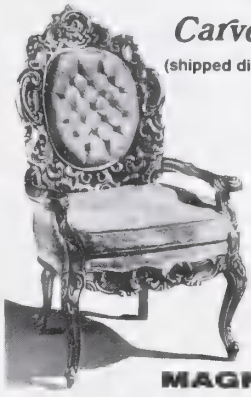
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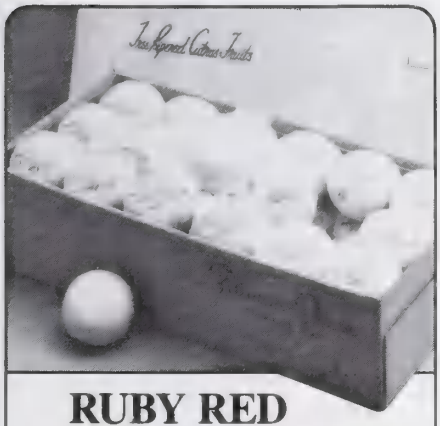
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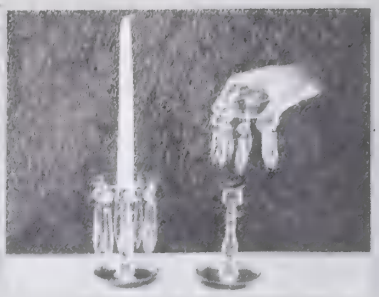


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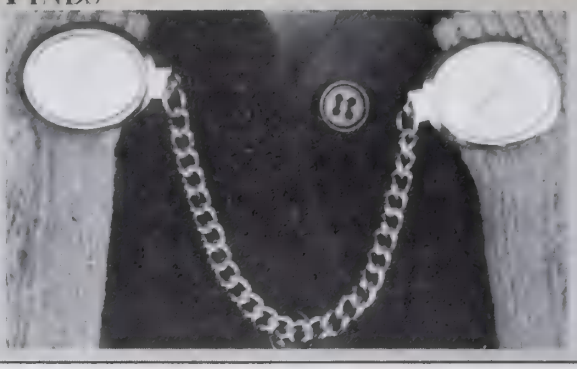
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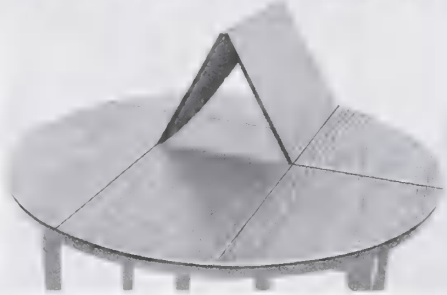
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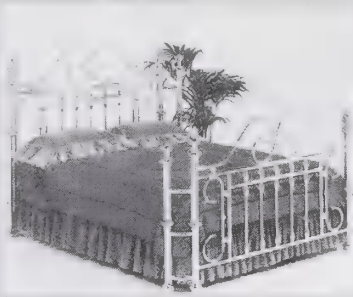
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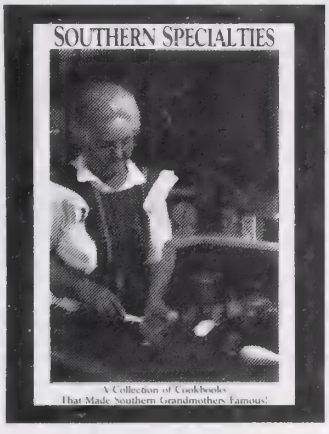


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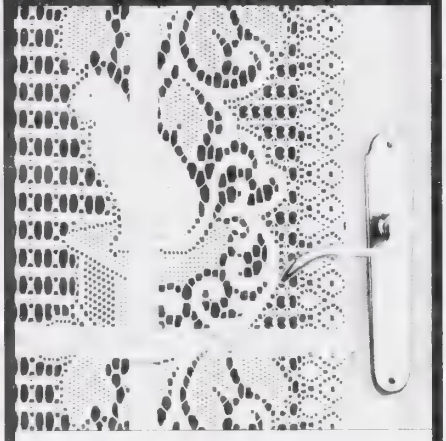
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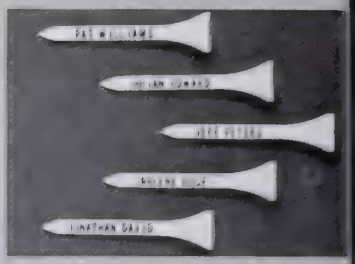
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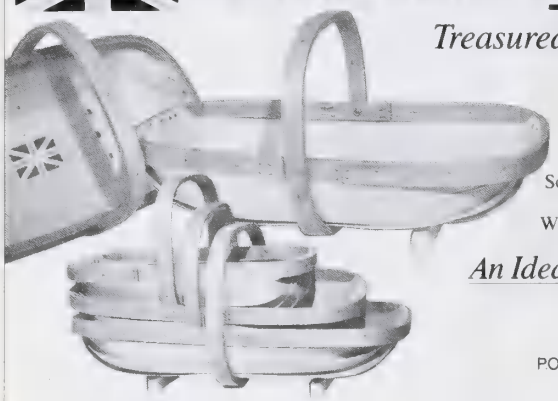
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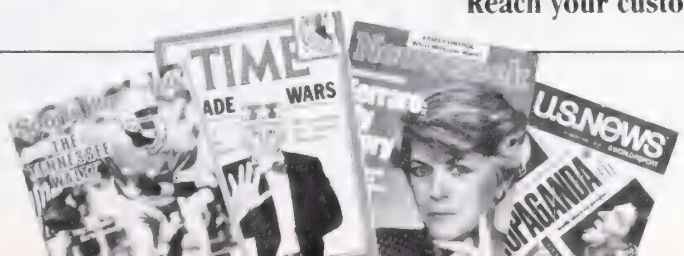
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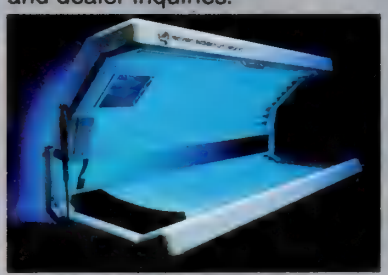


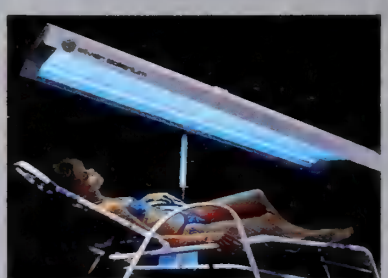
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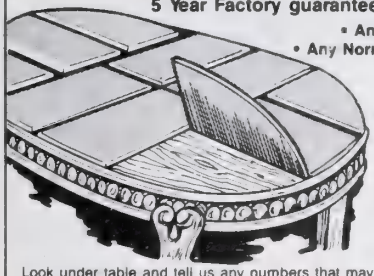
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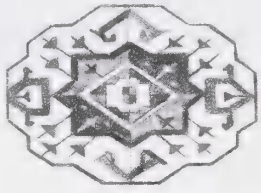
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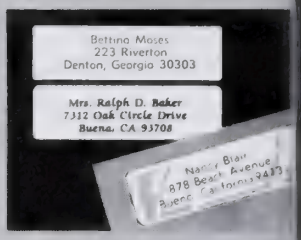
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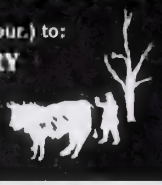
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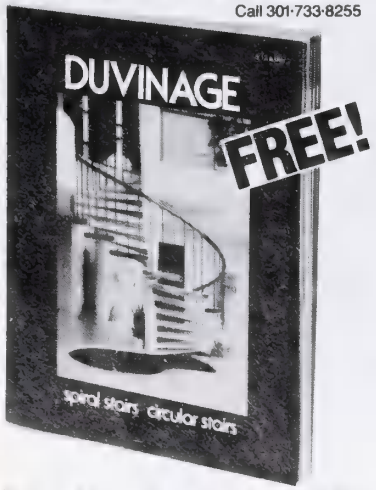
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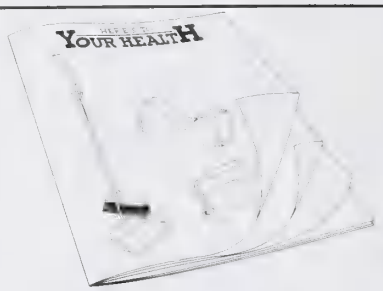
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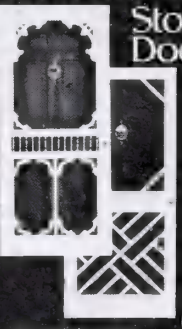
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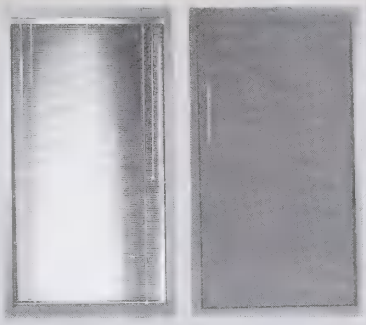
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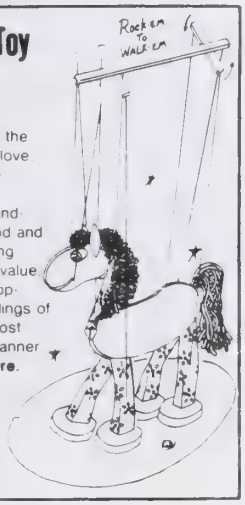
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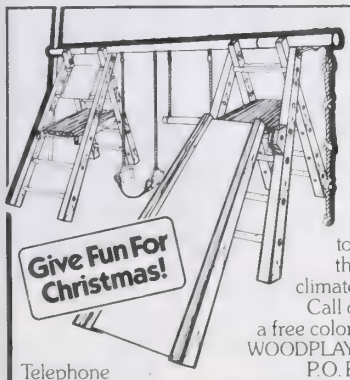
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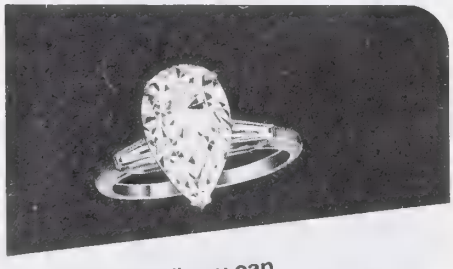


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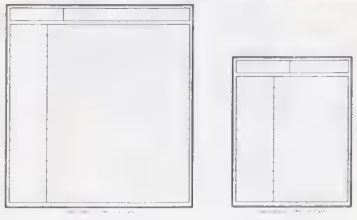
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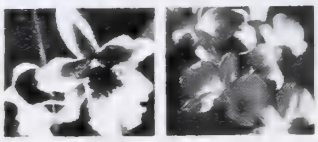


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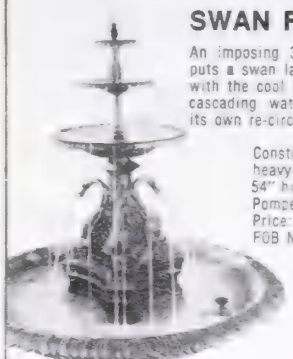


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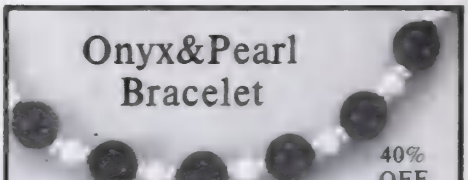
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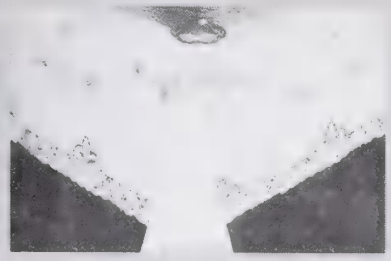
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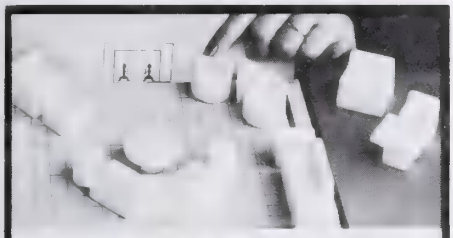


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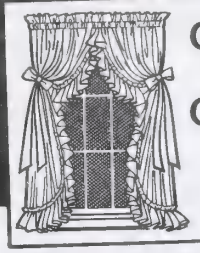


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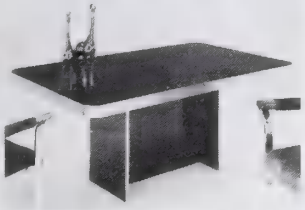
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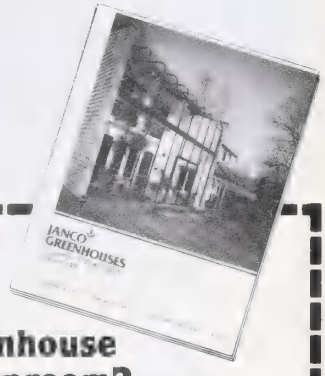
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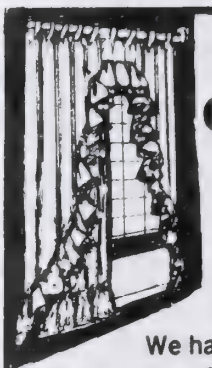
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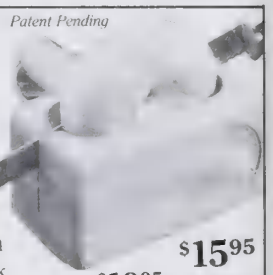
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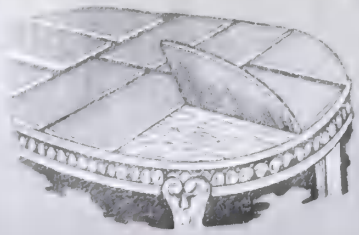
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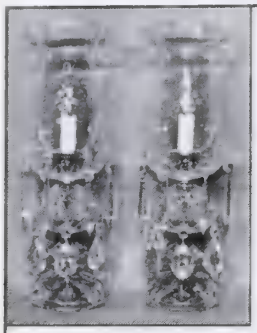
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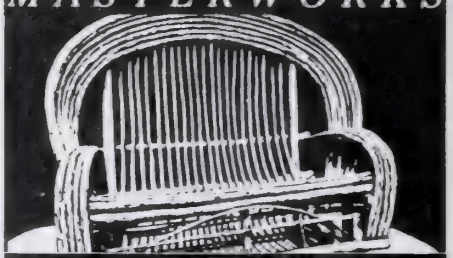
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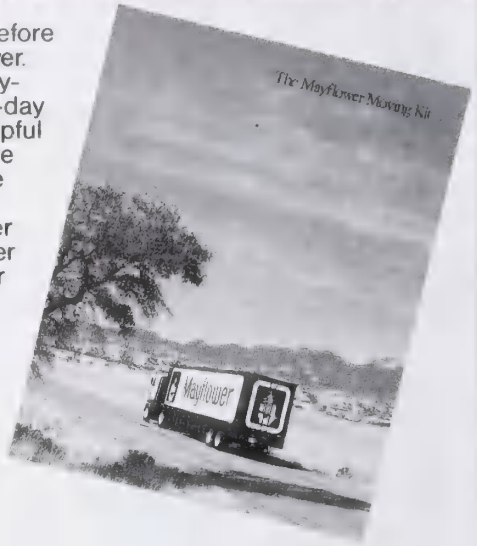
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Continued from page 136

New York 10021. **Portuguese rug**—Stark Carpet (T), 979 Third Ave., New York 10022. **Fabric 7171B** on sofa, chair and window treatment—Cowtan & Tout (T), 979 Third Ave., New York 10022.

●*Page 73: Designer,* Richard Lowell Neas, 157 E. 71st St., Apt. 3, New York 10021. Photographed at the Rogers Memorial Library Southampton Designer Show House 1986. **Fabric #633 47-01** on skirted table; **fabric #62343.01 on wall, lampshades, pelmets; pelmet ball fringe #90460-4; curtain trim #90473-05; Baldequin trim #90468-05; lampshade trim #90471-13; red wall gimp #90435-16; curtain bouillion fringe #90401-05; fabric #150821-00** on rattan furniture; **white fabric # 66820-01** on curtains; **Tiger velvet** on pillows—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Antique lace overcloth** on skirted table, Françoise Nunnallé (T,R), 105 W. 55th St., New York 10019. **Rattan furniture**—Bieleckéy Brothers (T), 306 E. 61st St., New York 10021. **Black lacquer screen, red commode, wall clock, mirror**—Florian Papp (R,T), 962 Madison Ave., New York 10021. **Desk accessories**—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Bed linens**—Frette (R), 787 Madison Ave., New York 10021. **Gueridon table, glass side table**—Paul Jones (T), 979 Third Ave., New York 10022. **Candle wall sconces, pair of candlestick lamps**—Marvin Alexander (R), 315 E. 62nd St., New York 10021. **Mermaid fern planter**—Christian Aubusson (T), 315 E. 62nd St., New York 10021. **Needlework area carpet**—Dildarian (T), 595 Madison Ave., New York 10022. **Gilded rope stool and armchair**—Rose Cumming (T), 232 E. 59th St., New York 10022. **Antique needlepoint pillow, vanity accessories**—Madelle Semerjian (R), Gin Lane, Southampton, NY 11968. **Venetian dressing mirror, antique pine bed, trompe l'oeil fireboard, tufted armchair, brass floor lamps**—Richard Lowell Neas, 157 E. 71st St., New York 10021.

●*Pages 74, 75: Designer,* William Hodgins Inc., 232 Clarendon St., Boston, MA 02116. All antiques—William Hodgins Inc. **Josephine sofa**—Henry B. Urban Inc. (T), 652 First Ave., New York 10016. **Cassalla #C1130G floor lamps**—S.M. Hexter Co. (T), 420 Boylston St., Boston, MA 02116. **French Taffeta #34510.00/5037 curtain fabric, damask pillow fabric #190119.00**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Armless chair fabric #33266/1**—Clarence House (T), 211 E. 58th St., New York 10022. **Carpeting #TOPSAM**—Rosecore (T), 979 Third Ave., New York 10022. **Lamp** on small table from Mirak—Luten, Clarey, Stern (T), 1059 Third Ave., New York 10021. **Ficus tree and apple blossom branches**—Winston Flowers (R), 131 Newbury St., Boston, MA 02116. **Matchstick bamboo shades**—Crown Shade (R,T), 29 Commonwealth Ave., Boston, MA 02116. **Construction**—E. F. Hoell Cabinetmakers (T), 17 Spring St., Watertown, MA 02172. **Cornice**—Federal Millwork Inc. (T), 3300 S. Federal Highway, Fort Lauderdale, FL 33316. **Onions** by Greg Richardson, **pencil drawing**—William Hodgins Inc.

●*Page 76: Designer,* Irvine & Fleming Inc., 19 E. 57th St., New York 10022.

●*Pages 78, 79: Designer,* Mark Gaudette for David Anthony Easton Inc., 323 E. 58th St., New York 10022. Photographed at Kips Bay Boys' Club Decorator Show House '86. **All furniture** available through the design firm of David Anthony Easton Inc. **Silk brocade #32982.00** on benches, **textured silk #6004.12** lining for curtains, silk dusty rose taffeta gaufraged in **stripe #35400/5406** for curtains and bed curtains, **antique velvet #16375.34308** on Brook chairs, **silk rose brocade #122069** on French arm chairs, **antique velvet gaufraged in floral #16375.34304** on tufted ottoman, **brocade stripe #120360** on headboard—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Saucers, Staffordshire figures, vases on tea tables**—Bardith Ltd. (R), 901 Madison Ave., New York 10021. Original Redouté botancial prints—W. Graham Arader III (T, R) 23 E. 74th St. NY 10021. **Painting, glazing, *faux* marble finishes**—Anton Sattler, (T) 1790 Third Ave. New York 10029. Floor painted by Polly Lewis, 3 Cherrywood, Locust Valley, NY 11560.

(Continued on page 166)

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PRODUCT INFORMATION

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AMERICAN SPIRIT, FRENCH STYLE

●*Pages 80, 81: Designer,* Dan Carithers, 2499 Montview Dr. NW, Atlanta, GA 30305. **Capri Canvas Stripe #60200.01** cotton fabric on bench cushions, 50 inches wide, beige and natural—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Rectangular table** with Georgia marble top and **benches** designed by Ivan Bailey; contact Dan Carithers for more information.

●*Page 88, top right:* **Wild Clematis fabric, Cream/Sand and reverse sofa fabric; Shepard's Purse #R193 fabric** on armless chair, Smoke/White—Laura Ashley; at all Laura Ashley shops (R), (800) 223-6917. *Bottom left:* **Honfleur #14166.00/16** plaid fabric on chair cushions, 100 percent rayon, 54 inches wide, rust—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

●*Page 89:* **Dawn Rose #1101-2 chintz** on bergère, pink (discontinued)—Rose Cumming (T), 232 E. 59th St., New York 10022.

THREE LOOKS THAT LAST

●*Pages 90, 91, 97: Designer,* Sheila Camera Kotur, (212) 737-0386. **Antique fireside chair**—Trevor Potts (R,T), 1011 Lexington Ave., New York 10021; similar **chair reproduction #99**—Dapha Ltd. (M), 109 Lane Ave., High Point, NC 27261; (800) 334-7396. **Rosetrail creme 100 percent cotton chintz** for custom-made skirt on fireside chair, slipper chairs and sofa—Rose Cumming (T), 232 E. 59th St., New York 10022. **Slipper chairs #7861, sofa #7902c**—Henredon (M), PO Box 70, Morganton, NC 28655. **Antique Victorian needlepoint footstools, antique wooden dog inkwell, antique marble pedestals with spheres, antique wooden candlestick holders, antique knitting basket**—J. Garvin Mecking (T,R), 72 E. 11th St., New York 10003. **Antique Aubusson rugs**—Coury Rugs Inc. (T,R), 515 Madison Ave., New York 10022. **Ottoman #7597** in **cream damask fabric, Grade 3 #6012, color 19, fringe #36061**—Tomlinson (M), PO Box 2408, High Point, NC 27261. **Antique porcelain lamp, majolica compote, pair of majolica leaf-shaped dishes with acorn motif, majolica melon on plate, oval majolica dish on stand, English pottery dog, rosewood box,** all antique—Yale Burge Inc. (R), 305 E. 63rd St., New York 10021. **Hand-decorated French country side chairs #5544 and armchairs #5543** with white satin finish and rush seats, **mirror #1654-B** with pickled pine finish—La Barge Mirrors Inc. (M), Box 905-A, Holland, MI 49423. True swirl Honduran **mahogany secretary #1430,** 31½ by 21 by 87¼ inches high—Wright Table Co. (M), Box 518, Morganton, NC 28655. **Wooden tea caddy, Armorial plates, tobacco leaf cachepot and hexagonal planter, Lowestoft mug, Lowestoft 4-lobed cachepot, tobacco-leaf club vase**—Mottahedeh & Co. Inc. (M), 225 Fifth Ave., New York 10010. **Antique needlepoint picture of Queen Victoria's dog Dash,** c. 1850—Bardith I (R,T), 1015 Madison Ave., New York 10021. **Antique crystal wine glasses,** c. 1830 ($275/pr.); **Castleford teapot,** c. 1800 ($750); **cup and saucer,** c. 1830 ($125); **Spode cup and saucer,** c. 1820 ($225); **green papier-mâché tea tray,** c. 1800 ($5,250); **red papier-mâché tea tray,** c. 1800 ($7,000); **brass trivet,** c. 1780 ($1,250); **antique English needlework box,** c. 1850—Bardith I (R,T) 1015 Madison Ave., New York 10021. **Antique wooden box with brass trim, matching blotter, antique crystal decanters, silver bottle coasters**—Kentshire Galleries (T), 37 E. 12th St., New York 10021. **Rectangular three-tier shelves #35RF,** galvanized wire, wrought-iron, white enamel finish, handmade, Regency Wirework Collection—Maitland-Smith Limited (M), 651 Ward St., High Point, NC 27261. **Brighton #2000 100 percent cotton chintz** for Roman shades, vanilla—Cyrus Clark (M), 267 Fifth Ave., New York 10016. Roman shades designed by Sheila Camera Kotur. **Chinese Chippendale tray table #5018**—John Widdicomb (M), 601 Fifth St. NW, Grand Rapids, MI 49504. **Hepplewhite table #4539-13** with Plantation Finish, 34¼ by 28 by 28 inches high (leaves up); 19 by 28 by 28 inches high (leaves down)—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603. **Pickled-pine pedestals #7037-104,** 48¼ by 13½ inches in diameter, #7037-114, 29¼ by 13½ inches in diameter, imported from Italy—Weiman Co. (M), PO Box 670, Bassett, VA 24055. **Light green throw #5100, pink throw #5101,** 100 percent mohair, imported from France—Palais Royal (M,I), 923 D Preston Ave., Charlottesville, VA 22901. **Flemish style painting, *faux* marble bust**—John Rosselli, Ltd. (T), 225 E. 72nd St., New York 10021. **McDonnell game table #84-508,** Queen Anne design reproduced from the original table in the collection of Mr. Ronnie McDonnell of Dublin, 34 by 15¼ by 28¼ inches high, top closed; 34 by 31¼ by 28 inches high, top open—Kindel Furniture (M), PO Box 2047, Grand Rapids, MI 49501. **Antique linens**—Françoise Nunnallé (R,T), 105 W. 55th St., New York 10019.

●*Pages 92, 93, 97: Designer,* Paul Leonard; associate Wayne Benov—Paul Leonard Design Associates, Titus Rd., Washington Depot, CT 06794. **Coffee table #96-304,** Queen Anne; **carved bench #18-230,** Louis XV-style; **ornate carved console table #97-160,** Old Cream over rose finish; **desk #97-166,** French Louis XV-style, old crusty green finish; **French commode #97-146,** crusty old cream finish; from the Robert Elmore Collection—Davis Cabinet Co. (M), Box 60444, Nashville, TN 37206. **Sofa #3035,** 32 by [illegible] by 35 inches high—Lee Industries Inc. (M), PO Box 26, Newton, NC 28658. **Chair #651, Chippendale chair #921 and ottoman**—Clyde Pearson Co. (M), Division of The Lane Company Inc., PO Box 2838, High Point, NC 27261. **Tufted loveseat #906-65 with dressmaker skirt, black and white stripe barrel chairs**—Dapha Ltd. (M), PO Box 1584, High Point, NC 27261. **Cricket table #4230-60,** 27 by 26 inches high, American Digest Collection—Hickory Chair Co. (M), Division of the Lane Co., PO Box 2147, Hickory, NC 28603 **Pair of Chinese antique lacquer coffee tables,** c. 1825; **black and white ebony and ivory game board**—David Allan, (T,R) 812 Broadway, New York 10003. **Natural damask L55430, L58121** ½ fabric, Coal, Lee Behren Silks Ltd.; black trellis **pillow fabric #PF7939,** Patterson-Piazza Inc.; **fabric on Clyde Pearson chair,** J.H. Thorp & Co. Inc.; **fabric #T42374,** Rose on bench, J.H. Thorp & Co. Inc.; **toile fabric,** cream on wing chair; window treatment **toile fabric #L65047,** Lee Behren Silks Ltd.; **black trellis fabric #PF7939** on screen, Patterson-Piazza Inc.; all fabrics available at Decorators Walk (T), 979 Third Ave., New York 10022. **Antique pillows, antique needlepoint pillow, pair of etched floral paintings, pair of antique framed chintz floral still life pictures, wood and brass bucket, ironstone floral platters**—Kentshire Galleries Inc. (T), 37 E. 12th St., New York 10003. **Green gold ceramic candlestick, red wire basket, pair of red silver wooden dishes, brass hurricane lamps, cast-iron animals, pair of yellow and black decal Chinese plates, carved pineapple lamp, antique Chinese paper trunk, lead monkey-motif candlesticks, English red and white cachepot, pair of dog prints, grape needlepoint pillow, sterling-silver frames, majolica plate, brass dog, tortoiseshell cup, urn-shaped lamp, pair of sculptured andirons, antique oil lantern, bronze cat, chinoiserie box and plates, pair of cameo silhouettes, Chinese painted jardiniere, majolica dish, limestone architectural element, French tin broquet trunk, antique clock, tortoiseshell box, pair of tea caddies, antique woven basket purse, oil painting, large black and gold tin box, iron antique whatnot shelf and collection, antique drum, majolica green plate, steel urn, Victorian papier-mâché ink set with bottle, Chinese oblong box with gold decoration, Chinese tray with handle, sterling-silver picture frames, wood candlestick lamp with shade, mosaic pitcher, antique urn, steel shaded candlestick lamp, sterling sculptured wire cow, Chinese yellow and black plate**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Basket** on floor, **woven baskets** on bookshelves, **antique woven purse**—Be Seated Inc. (R), 66 Greenwich Ave., New York 10011. **Large double-handle basket, long needlepoint footstool, floral oil painting** on mantle, **antique bamboo plant stand, steel chair, oil painting** in niche—Howard Kaplan's French Country Store (T), 827 Broadway, New York 10003. **Hand crochet spread,** c. 1920; **rare red and white double weave coverlet,** c. 1840—Laura Fisher/Antique Quilts & Americana (T,R), 1050 Second St., Gallery 57, New York 10022. **Books** on coffee table—Timothy Mawson (R), Book Cellar, New Preston, CT 06777. **Fireplace**

(Continued on page 169)

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PRODUCT INFORMATION

Continued from page 166

equipment and mesh screen—Danny Alessandro Ltd. (T,R), 1156 Second Ave., New York 10021. **Wood screen**—Geoff Baker (M), 333 E. 85th St., New York 10028. **Sisal carpeting**—ABC Carpet Co. Inc. (R), 888 Broadway, New York 10003.

●*Pages 94, 95, 96: Designer,* A. Michael Krieger, Donghia Associates Inc., 315 E. 62nd St., New York 10021. Hand-forged **iron coffee table #522** with inset of beveled glass and details, weathered bronze finish—Casa Stradivari (M), 200 Lexington Ave., New York 10016. **Reproduction 19th-c. sofa #826-89** with serpentine top arms, flared and rolled at the front (reproduced from sofa at Chatsworth, home of the Duke and Duchess of Devonshire), 89 by 41½ by 34 inches high: covered in Baker silk fabric. **English Regency round table,** French cherry and rosewood, ornamented claw feet in gold leaf with inlay line of brass on pedestal; comes with two 20-inch fillers; 54 inches around by 30 inches high—Baker (M), 917 Merchandise Mart, Chicago, IL 60554. **Bust**—Woodlee Furniture Co. (M), 132 Beckwith Ave., Paterson, NJ 07503. **Sea scallop shell**—Sarreid Ltd. (T), Old Airport Rd., PO Box 3548, Wilson, NC 27895. **Medallion side chairs #156,** Tarraula Export Collection—DFD Enterprises Inc. (T), 3200 Kivett Dr., High Point, NC 27260. **Flute chair,** original design by Angelo Donghia, 28½ by 29 by 38½ inches high; **marble candlestick** wired as lamp; **Circe marble bowl**—Donghia Furniture (T), 979 Third Ave., New York 10022. **Sunburst iron mirror** handpainted by James Harris—Luten, Clarey, Stern (T), 1059 Third Ave., New York 10021. **Antique 18th-c. French clock**—Trevor Potts Antiques (T,R), 1011 Lexington Ave., New York 10021. **Pillows**—Ronald Jonas Interiors, 30 W. 26th St., New York 10010. **Directoire #1908-5 silk/cotton fabric** on couch; **Antique Taffeta #5802 fabric** in green on side chairs—Scalamandre (T), 950 Third Ave., New York 10022. **Panthere de Somalie #5989 leopard curtain fabric,** color 1—Boussac of France (T), 979 Third Ave., New York 10022. **La Roche #8609-10 curtain fabric,** 100 percent linen—Donghia Textiles (T), 485 Broadway, New York 10013. **Curtains**—Bruce Shenton, 326 E. 65th St., New York 10021. **La Roche #8609-10 curtain fabric,** 100 percent linen; **Torino #W150-05 wallpaper,** 27 inches wide, 19 feet per roll—Donghia Textiles (T), 485 Broadway, New York 10013. **Audubon Strie #18174 fabric** in brown; **Bambous wallpaper border #11778**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Antique 18th-c. French tole clock**—Trevor Potts Antiques (T,R), 1011 Lexington Ave., New York 10021. **Antique oriental dog,** 19th c., lead—Objets Plus (T,R), 315 E. 62nd St., New York 10021. **Balence floor lamp** in black or white—George Kovacs (R), 330 E. 59th St., New York 10022. Cocoa panama **tweed sisal carpet**—Saxony Carpet Co. Inc. (T), 979 Third Ave., New York 10022. **Cumquat tree**—Renny (R), 27 E. 62nd St., New York 10016. Papering—Chris Wing, PO Box 146, Mill River, MA 01244. Floor preparing—Bob Birch, PO Box 201, Copake, NY 12156. Painted floor treatment—Victoria Ellerton, 145 E. 30th St., New York 10016.

FACING THE PAST, BACK TO THE SEA

Architect: Bruce Beinfield, Beinfield Leth Wagner, 1 Sono C., S. Norwalk, CT 06854. *Contractor:* Christopher Caulfield, The Caulfield Co., Inc., PO Box 1161, Old Saybrook, CT 06475. *Square footage of house:* 3,650. *Size of lot:* 1.9 acres. *Structure:* concrete foundation; wood framing. *Structural engineering:* Padon Structural Engineering, 5335 W. 48th Ave., Denver, CO 80212. *Mechanical engineering:* Passive solar heating and cooling system designed by John L. Altieri, consulting engineer, 3 Morgan Ave., Norwalk, CT 06851. *Exterior:* walls, cedar clapboard siding, 3-inch exposure on north facade, 5-inch exposure on other three sides. Solid stain by Olympic. **Slope-asphalt shingle** on roof—Johns Manville Woodland Shingles (M), available at lumberyards nationwide. **Fiberglass batt insulation**—Owens-Corning Fiberglass Corp. (M), Fiberglass Tower, Toledo, OH 43659. **Paint**—Benjamin Moore (M), Chestnutridge Rd., Montvale, NJ 07645. **North windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Other windows**—Eagle Windows (M), 375 E. 9th St., Dubuque, IA 52001. **Front door**—Morgan Products Ltd., 601 Oregon St., Oshkosh, WI 54903. **Atrium doors**—Interior Moulding Products Inc. (M), Irving, TX 75060.

●*Pages 100, 101:* **Interior walls:** ⅛-inch drywall. **Recessed lighting and wall sconces**—Lightolier Inc. (M), 346 Claremont Ave., Jersey City, NJ 07305. **Strip-oak floor** with pickled finish—Northend Sanding and Refinishing, Bridgeport, CT 06606. Ramco S-720 spa through Klaffs (M), S. Norwalk, CT 06854. **Sliding doors** by Arcadia, available through Arch. Aluminum & Glass Products, Inc., 29 Viti St., New Canaan, CT 06840. **Pool with vinyl liner**—Rizzo Pools (M), 3384 Berlin Turnpike, Newington, CT 06111. **Regents fabrics #60E2441, #645018, #645017**—Waverly Fabrics (T), 939 Third Ave., New York 10021. Handmade **Portuguese needlepoint rug,** 100 percent wool—Rosecore Carpet Co. Inc. (T), 979 Third Ave., New York 10022. **Three small Lipkow vases,** Batis Bowl-Incorporated Gallery (R), largest vase by Parker, smaller pottery vase by Osin in front of fireplace—Incorporated Gallery (R), 1200 Madison Ave., New York 10028. **White pottery vase**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York. **Railings**—Greene Enterprises (M), Industrial Park Rd., Niantic, CT 06357. **Marco #F41D fireplace**—M & W Distributing Co. (M), 570 Tolland St., East Hartford, CT 06108.

●*Pages 102, 103:* **Wood bath tray, sponges, seashell soap (box of three), long-handled back brush, small brush, large glass bowl, large glass plates, glass saucers, glass bowls**—Conran's (R), 160 E. 54th St., New York 10021. **White napkins, twig rings**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013. **Deck,** pressure-treated lumber.

ENTERTAINING PLUS

●*Page 105, right:* **Flowers**—J. Barry Ferguson, PO Box 176, Oyster Bay, NY 11771. The Old Merchant's House is open to the public on Sundays from 1 to 4 P.M.; or telephone for group appointments—Old Merchant's House, 29 E. 4th St., New York 10003.

HOLIDAY PRELUDES

●*Page 111:* **Taitu Uno turquoise plate**—Bergdorf-Goodman (R), 754 Fifth Ave., New York 10019. **White oval plate**—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013.■

COMING NEXT MONTH

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- An historic house in holiday dress
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- Special delivery gifts to order in time for tree trimming
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The Best 90 Years of House Beautiful

BREUNERS
Northern CA
Sacramento North, Nov. 6 at 7 P.M., (916) 331-9933; Pleasant Hill, Nov. 7 at 7 P.M., (415) 933-6600; Campbell, Nov. 8 at 2 P.M., (408) 378-9400; San Carlos, Nov. 9 at 2 P.M., (415) 592-1133. Call for reservations.

GARDBERG'S
Mobile, AL
Nov. 6. For information and reservations, call (205) 478-8449.

GEORGETOWN MANOR
Long Island, NY
Farmingdale, (516) 293-7390; Lake Grove, (516) 585-1800; Westbury, (516) 333-3500; West Hempstead, (516) 486-6100. Call for information and reservations.

G. FOX
Hartford, CT
"Women on the Move" series; Nov. 4 at noon. For reservations call (203) 241-3159.

HECHT'S
Fairfax, VA
Fair Oaks Mall, Oct. 25 at 1 P.M. For reservations call (703) 558-1797.

HESS'S
Harrisburg, PA
Oct. 28 at 6 P.M. Call (717) 564-8300 for reservations.

KITTLE'S
Indianapolis, IN
Nov. 3 to 5. For information and reservations call Marilyn Maxwell at (317) 849-5300.

MACY'S
New York, NY
Herald Square, Oct. 30 at 6:30 P.M. For reservations call (212) 560-4154.

SPRINTZ FURNITURE SHOWROOM
Nashville, TN
Oct. 23 from 7:00 to 8:30 P.M. and Oct. 24 from 10:00 to 11:30 A.M. Call (615) 352-5912 for reservations.

When Pace Setter Stores across the country celebrate House Beautiful's 90th anniversary, it's a party you won't want to miss! Join our editors and guest experts at these stores in the next few weeks to help celebrate. A colorful slide show, The Best 90 Years of House Beautiful, *will survey nine decades of design, architecture, technology, decoration—and the personalities and products that set the pace of the future. You'll also get entertaining ideas for the holidays. There will be gifts to take home, door prizes and refreshments.*

SUFF'S FURNITURE & ORIENTAL RUGS
Georgetown, KY
Nov. 6 and 7. For information and reservations call (502) 863-1422 or (606) 233-9924.

WELLMAN BROTHERS
Jamestown, NY
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At press time the following stores were still planning *The Best 90 Years of House Beautiful* events. Call for details and reservations.

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Los Angeles, CA
(213) 612-5837

COLONY FURNITURE SHOPS, INC.
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HUFFMAN-KOOS
Hackensack, NJ
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HURWITZ-MINTZ
New Orleans, LA
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PORTER'S
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

My teapot once belonged to a collector of old European porcelain. It is only 4 inches tall, white with gold and colored enamel on the raised decorations. Should it be insured?

—L.G., Plantation, Fla.



Europeans were fascinated by the porcelain that arrived from China in the 1500s. They wanted to make porcelain to export to improve their balance of trade. A German scientist and alchemist, Johann Friedrich Bottger, began doing experimental work at Meissen, and by 1708 had developed stoneware and, possibly, white porcelain. Eventually a factory was built, and Bottger made the first Meissen china. Your teapot was made about 1725. The shape of the spout, raised decorations and coloring are typical. (Teapots were small then because tea was expensive.) Your teapot is very rare and worth at least $5,000. It should be insured on a fine arts policy, not just as part of your household goods.

The top of this rosewood table tilts so it can be moved near a wall. It is 54 inches in diameter. I was told that it is from the William IV period, but the library books don't mention that period. When was it made?

—L.P., Bowie, Md.

William IV, King of England from 1830 to 1837, ruled between King George and Queen Victoria. The decorative arts historians who name periods of furniture have ignored William. Furniture from his period is usually called Late Regency. It was a time of classical influence on design. The triangular base for the table, the carved border on the top and the rounded feet are all typical features. The tilt top was a practical idea. Tables and chairs were usually kept against the wall, and it was customary to have the servants put the table in place at meal or tea time. Your table dates from about 1830. It is worth $3,500 to $4,000.



How was my armoire originally used? I want to put shelves inside and use it for a television set.

—S.F., Allentown, Pa.

They say the armoire was made in the Middle Ages to store arms and armor. By the 17th century it was used as a clothes closet. (The bedroom had no built-in closet so everything was stored in drawers or cupboards.) One side of an armoire usually had shelves, the other side had pegs for hanging clothes. The armoire remained popular into the 20th century and can still be found in many small European inns. These later examples usually had some interior drawers and a mirror on the inside of the door. Your armoire is in the style of the best French pieces of the late-1700s. The slightly arched top and doors, the paneled and carved doors and the S-scroll feet are desirable features. If your piece is original and is more than 100 years old it is worth $5,000 at an antiques shop. If it is a later copy it is worth $1,000. If you plan to alter the armoire try not to do any work that cannot be reversed by the next owner.



Is there any way to tell the age of my brass door knocker? It is supposed to be more than 100 years old.

—V.A., Piedmont, Calif.

In early centuries the front door of the house was designed to keep out intruders. It had heavy metal bolts, studs and strapwork. A large bell-pull was on the outside of the door to ring the bell on the inside announcing someone at the door. The bell-pull ring eventually inspired the ring-shaped door knocker. Most churches and homes in England had door knockers by the 17th century. By 1800 door knockers were made of brass or bronze. Your knocker is like one pictured in an 1800 catalog. Look at the iron bolts that held the knocker to the door. Old ones would be irregular and handmade, and old brass is heavier than 20th-century brass. An old brass knocker would also show signs of wear. A knocker dating from c. 1800 is worth more than $700.■



December 1986

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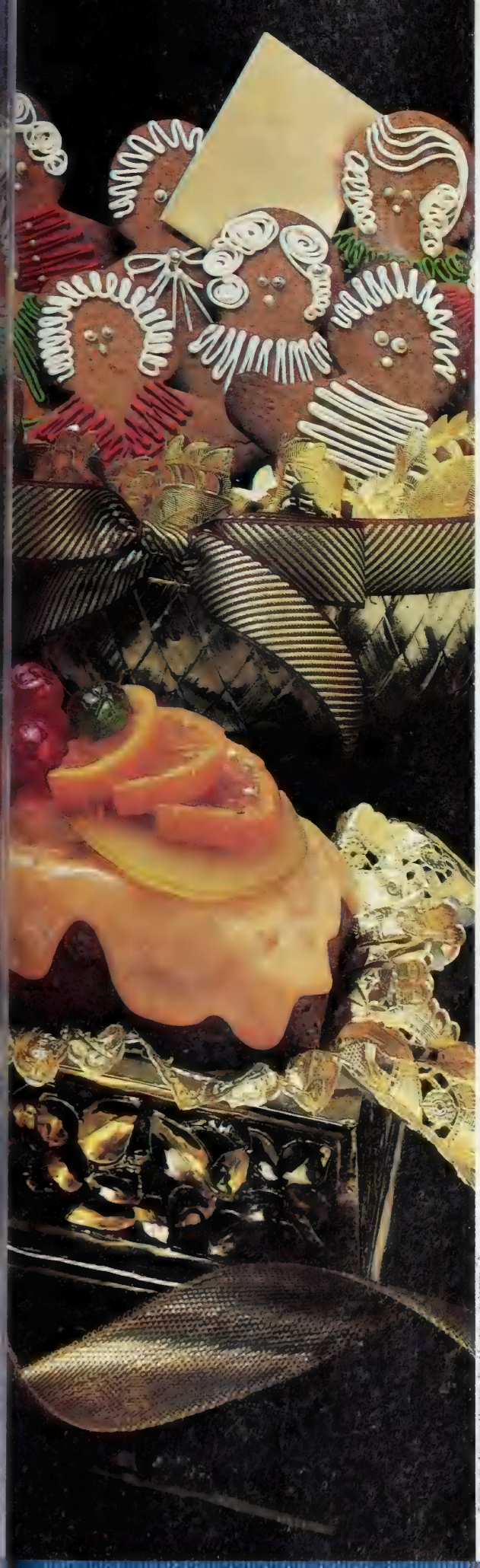
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Kahlúa Spiced Peaches

2 cans (29 oz. each) cling peach halves
1/2 cup Kahlúa
1/2 cup brown sugar (packed)
1/4 cup tarragon white wine vinegar
2 sticks cinnamon
3 thin 4-inch strips *each* orange and lemon peel

Perfect for that holiday buffet table. Drain 1-1/2 cups syrup from peaches into saucepan. Add Kahlúa, sugar, vinegar, cinnamon and peels. Simmer 5 minutes. Pour over drained peaches. Cool. Refrigerate. Will keep up to several weeks. Makes 12 to 14 spiced peaches.

Kahlúa Gingerbread People

3 dozen baked cookies
1 (1 lb.) pkg. powdered sugar
3 tbs. shortening
3 tbs. butter
1/4 cup Kahlúa
2 tsps. light corn syrup

Charmers in every way. Using your favorite recipe, make gingerbread people. Cool. Beat remaining ingredients well (or combine in a food processor) to make the frosting. If desired, tint with food coloring. Pipe it to decorate cookies. If you prefer a frosting you can spread, just increase the Kahlúa by 1 or 2 tbs. Can be made in advance and frozen.

Kahlúa Caramel Popcorn

2 quarts popped corn
1/2 cup Kahlúa
1 cup sugar
2 tbs. cider vinegar
3 tbs. butter
3/4 cup cashews

Easy favorite, crackling with a sweet, nutty taste. After popping the corn, keep it warm in low oven. Heat Kahlúa, sugar, and vinegar to boiling, stirring until sugar dissolves. Add butter and boil just to hard crack stage (300 F). Pour over warm corn stirring to coat evenly, adding nuts. Cool. Can be stored up to several weeks in airtight container, but do not refrigerate. Makes about 2 quarts.

Kahlúa Date Nut Loaf

1 box (17 oz.) date bread mix
1/2 cup Kahlúa
3/4 cup chopped walnuts
Kahlúa Glaze
Optional decorations: candied fruits, nuts, etc.

A pleasure to receive. Grease and flour bottom of a loaf pan. Prepare mix as package directs, except use half the amount of water indicated and substitute the remaining half with Kahlúa. Stir in 1/2 cup nuts. Turn batter into pan. Sprinkle remaining nuts on top. Bake at 350° 45-50 minutes. Turn out. While warm, drizzle with Kahlúa Glaze. Decorate as desired. Makes 1 loaf. Can be made in advance and frozen.

Kahlúa Glaze: Beat 1/2 cup powdered sugar with 1-1/2 tbs. Kahlúa until smooth.

Kahlúa Cocoa Balls

1/2 cup Kahlúa
1/4 cup light corn syrup
1/3 cup chopped candied cherries
1/3 cup chopped golden raisins
1 cup powdered sugar (no lumps)
1/2 cup unsweetened cocoa powder
2-1/2 cups fine vanilla wafer crumbs
1 cup finely chopped pecans
Powdered sugar, cocoa powder, coconut, chopped or ground nuts for rolling.

No cooking! Chewy confections rich in the flavor of Kahlúa. Combine Kahlúa with syrup and fruits. Blend sugar, cocoa, crumbs and pecans. Combine mixtures. Shape into small balls. Roll in desired coating. Freeze or store in an airtight container. Makes 4 dozen.

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HOUSE BEAUTIFUL



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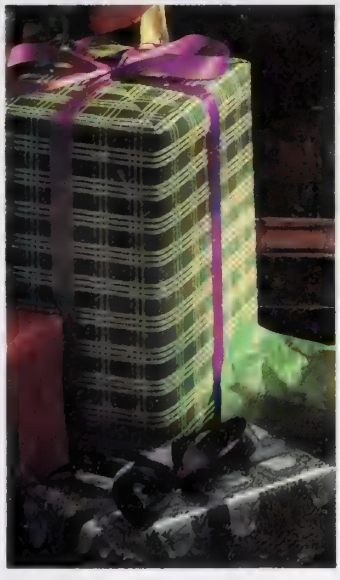
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COVER PHOTOGRAPH: Hung by the chimney with care, a great assortment of cross-country ski stockings welcomes Christmas into this Midwestern house described on pages 44 to 47. Devoted collectors of American folk art chose to trim their tree with new ornaments from the Colonial Williamsburg Foundation's Sign of the Rooster and from the Museum of American Folk Art's gift shop. For more details, see Product Information. Photograph by Langdon Clay.



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THINKING ALOUD

"I LOVE THE DAZZLE AND EXUBERANCE OF CHRISTMAS, BUT I THINK THE REAL REASON I CHERISH HOLIDAY TIME IS THAT IT BRINGS OUR FAMILY TOGETHER AGAIN"



I suppose that in everyone's family album there is a series of photographs like the ones in mine . . . the tree being trimmed, the cookies baked, the stockings hung. It's a snapshot vision that helps me keep Christmas in my heart year-round.

Often when I look back through these three-by-five memories of Christmases past, I have to smile. I don't think there's a year when we didn't tell each other that the tree *never* looked more glorious or the mantel had *never* been more cleverly decorated. However, in my album, while the trimmings have the same magic, what catch my eye are the changes in the people. Children grow; relatives who used to be near have moved; neighbors and friends have come and gone. But I am heartened by the knowledge that wherever we go, the enchantment of Christmas finds us . . . and often provides the inspiration we need to write, to call and to strengthen our very special family ties.

I love the dazzle and exuberance of Christmas, but I think the real reason I cherish holiday time is that it brings our family together again. These days, it seems that we all have to work harder to stay close, something I began to think about a decade ago when I realized how quickly my children were growing up and heading off in their own directions. I thought we needed one wonderful place to be together that was *not* my city apartment. So I built a snug house in Vermont ski country and modeled it after a sugar barn. I suspect that in the back of my mind I knew this was a house no one could possibly resist at Christmas. And sure enough, the children, nieces and friends have all flocked there year after year. Especially at Christmas, the snow and the mountains and the small New England church where everyone carols on Christmas Eve is like a storybook dream come true. Friends tease me and call the barn my "Christmas house," because they know this is my favorite season.

Wherever we live, we all develop our own ways to celebrate Christmas, and these traditions, usually simple and sometimes quirky, are our ways to reforge our family bonds each year. That's why we still hang the old knit stockings on the mantelpiece even though we know no one will come down the chimney to fill them. My daughter, Alison, and I like to decorate my Victorian dollhouses, a ritual I hope will be carried on by grandchildren some day. And we still listen, spellbound, to a recording of Dylan Thomas's lilting rendition of *A Child's Christmas in Wales,* even though the "children" are grown up. These traditions are our link to the past; we cherish them because we cherish each other.

For decorating ingredients, we like to wander in the woods behind my house. We never can tell what treasures we'll find . . . blackberry branches with berries the birds have missed, grapevines to wind up freestyle for wreaths. It's become a family tradition to bring in armloads of beautiful grasses and lacy cedar, and rather than wire them into formal arrangements and garlands, invent new ways to festoon the house with greens laid on the mantel, tucked behind paintings or wrapped around banisters. Each year, it seems, we come up with wonderful new ideas in the inspiration of the moment.

I must confess that, though I love Christmas, I enjoy the anticipation as much as the actual day with its flurry of present unwrapping and its groaning-board dinner. Christmas to me isn't a moment but a process . . . of decorating and planning surprises. I love to go into my closets and rediscover the folk art houses or animals that I haven't had room to display, and bring out *all* my collections to adorn mantels and tabletops. I even enjoy the brain-wracking quandary posed by gift giving. Since the ordinary will never do, we're forced to stop, think and delve into each other's personalities. Gift giving at its best is always a process of unlocking the secret parts of each other.

Christmas is also the inspiration we often need to try on the largest possible dreams—whether baking up an abundance of presents or hosting a gala party—with the insurance that if our intentions aren't realized perfectly, it really won't matter. In the spirit of generosity of the season, the need to be perfect is thrown to the wind. It's the exuberant thoughts of giving and sharing that count.

What will my photo album hold as memories of this Christmas? Hopefully, a frosty celebration in Vermont, perhaps with a cross-country ski picnic inspired by the one on pages 52 to 57. I know, however, that I need never worry about extravagant plans, because everyone arrives with ideas and once again we'll enjoy a whirlwind of activity. We'll hike through the woods and trim the tree . . . and without even needing to say a word, share our love for each other once again. ■

JoAnn Barwick

JOANN BARWICK
Editor



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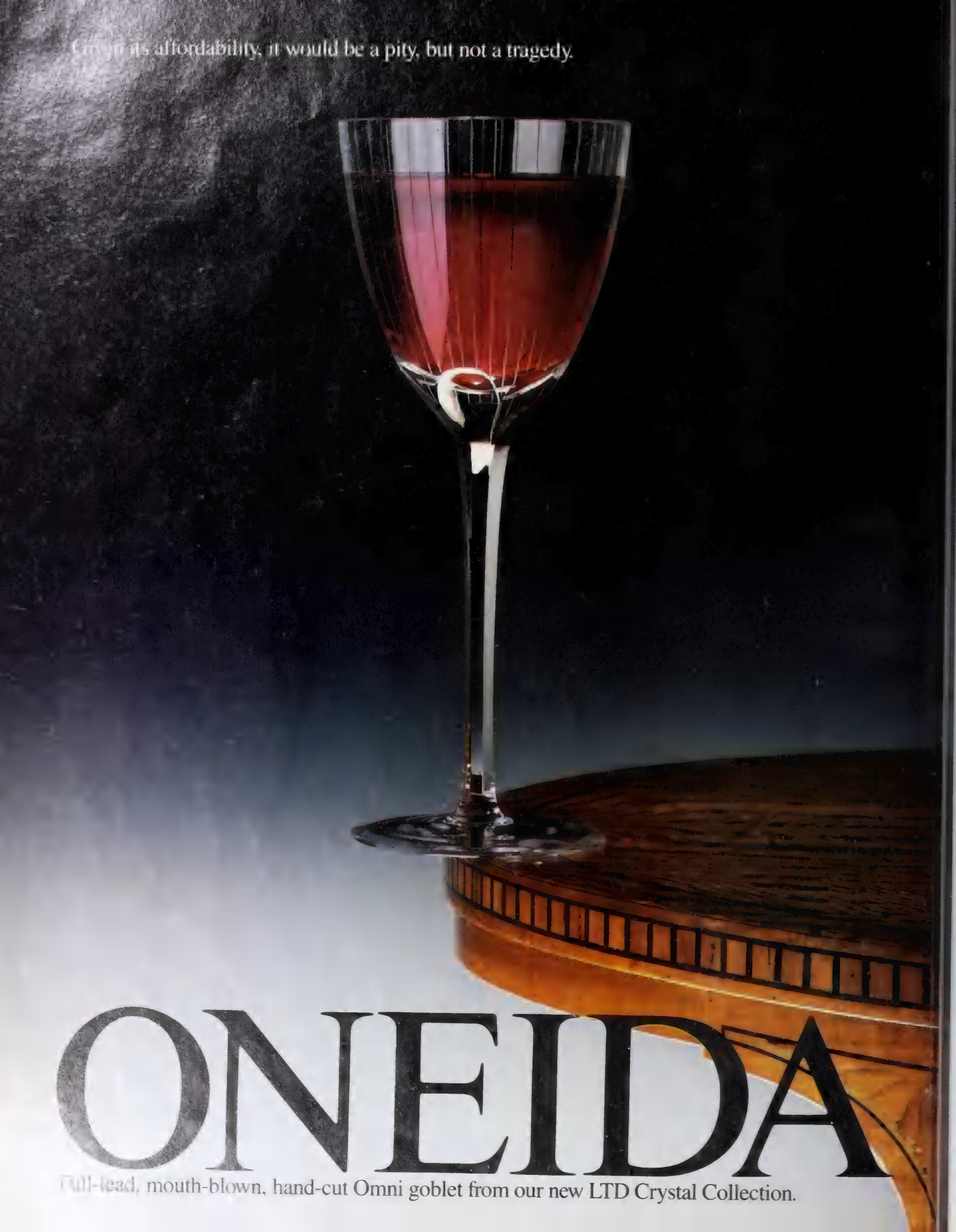


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ON DECORATING & DESIGN

"MANTELS ARE AMONG THE HOTTEST ITEMS IN ANTIQUES SHOPS AND ARCHITECTURAL SALVAGE HOUSES TODAY"

Try to imagine Christmas without the fireplace mantel. Where would you string Christmas cards, pile boughs of evergreen and holly, hang stockings for Santa Claus?

"In the past attention was lavished on the mantel because houses were cold and people were drawn to the fire," explains Francis Purcell, a Pennsylvania dealer in antique mantels. The mantelpiece continues to be a symbol of the warmth of the home, even though the fire is no longer needed for heating. But the mantel is also important as a design element—it sets the architectural feeling of a room and is a focus for decorating.



Bounty from yard and grocery by North Hill Garden Design.

"Mantels give a room character," says Blanche Greenstein, partner in Thos. K. Woodard Antiques who has five of them in her Federal house. "They add a sense of history."

And a fascinating history it is. The first mantels appeared some time after the Normans invented the chimney in the 11th century, moving the fire from an open space in a room to a niche in the wall. On the inglenook, the roomy heating and cooking fireplace in English farmhouses, the "mantel tree" was no more than a broad horizontal beam over the fireplace opening. It sometimes had simple carvings of animals or hunting scenes.

Chimney-pieces of the great houses and palaces of Tudor England were as grandiose as the inglenook was simple. The stone or wood structures were enormous—some could hold logs eight feet long—and every inch was elaborately carved with battle scenes, scrolls, Tudor roses and puffed-up classical detail. A family's coat of arms or motto might be inscribed. And a large square or rectangular space on the chimney breast was often left undecorated to accommodate a portrait. So personal was the mantel that it was taken down when a family moved—a practice from which the term "dismantle" might have derived.

In time the chimney-piece incorporated the design trends of the day. For instance, when France's Louis XIV became enamored of mirror, panels of it were set into the chimney breast. (Eventually the king had mirrors stretching to the ceiling, but a more modest dose on the mantel spread throughout Europe.) With the interest in classicism in the late-17th and early-18th centuries, chimney-pieces became smaller, simpler, their flues buried deep into the wall so that the chimney breast was eliminated. Mantels by the best classical designers such as Inigo Jones and William Kent were, according to *The English Fireplace* by Nicholas Hills, like "miniature architectural studies," complete with columns, caryatids, entablatures, pediments and sculptural detail. A favorite material for the classical mantel was marble, preferably white. Those who could not afford marble had carved timber painted in imitation of marble or of a more expensive wood.

The styles popular in 18th-century England were brought to the American colonies. Well-to-do colonials had mantels sent from the mother country. When American craftsmen first began to make mantels here, they relied on pattern books from England.

"Early American mantels are really take-offs on English mantels," says Christine Johnson of Danny Alessandro, Ltd., a New York dealer in antique mantels and accessories. Soon Americans developed their own styles.

In the most fashionable houses, those styles changed quickly. Although the simpler mantels for the upstairs bedrooms—essentially three pieces of wood nailed together—were usually left alone, "the more elaborate drawing or living room mantels were ripped out *with vigor,*" emphasizes Mr. Purcell. "Everyone threw out their mantel every thirty or forty years and replaced it with one that was in keeping with the new style of the day. I was in a house built around 1790 where a new mantel was installed in 1830, 1870, 1910, 1940 and 1980."

If all those mantels were lined up, you could trace the evolution of design. Early examples were plain, paneled like the rest of the room, and had no shelf. The period from 1780 to 1830 was "the golden age of the American mantel," according to Mr. Purcell. Mantel makers in cities such as Philadelphia, Boston, Newport and Charleston built the frames. Molded ornamental features—neoclassical swags, fruits and flowers—from firms that specialized in mantel ornaments were then glued on. In this period builders, not homeowners, usually picked out the mantels for a house. "Nice ones were a selling point," says Mr. Purcell.

Craftsmen of the countryside borrowed the neoclassical motifs of the city, and

(Continued on page 14)

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ON DECORATING & DESIGN: MANTELS

Continued from page 13

their methods of wood carving produced charming naive versions of the more citified designs. When the Pennsylvania craftsmen of Germanic background who did "chipwork" or "gouge carving" tried to make a neoclassical swag, it came out looking like folk art. Itinerant gouge carvers wandered the countryside, and in exchange for food, lodging and a little extra, they decorated farmhouse mantels.

Eventually a narrow shelf was added to the mantel, and by the Victorian period the shelf was 18 inches deep. In many houses it was heaped with candlesticks, framed pictures and knickknacks. Some carved oak mantels looked as if they were modeled after church altarpieces. Stone was also popular. One fashion imported from Victorian England was to swath the mantel in material matching a room's upholstery. Elaborate versions had curtains that were drawn back when the fire was lit but hung down, hiding the fireplace, the rest of the time. Seemingly it was impossible to lavish too much attention on the mantel.

Today, mantels are among the hottest items in antiques shops and architectural salvage houses ($300 to $25,000). And many companies make reproduction and contemporary mantels ($350 to $2,000)—some let you design your own.

The pieces are being sought by owners of old and new houses—even people who don't have fireplaces. Many use mantels as a decorative focal point in a room. (Sometimes a fake fireplace or chimney breast is built first, but often the mantel is set against a flat wall, the interior space painted black, tiled or stenciled.)

"Mantels can center a room," observes architect Bernard Wharton of Shope Reno Wharton Associates. "The important thing is to get the size right. The mantel should not be too high," he warns. "I like to be able to put my elbow on it with my arm extended horizontally, and feel comfortable leaning against it."

The size and location of the mantelpiece will often dictate the placement of furniture.

"When I design I start with the architecture," says designer Mariette Himes Gomez. "In an intimate space the furniture must be placed in relation to the mantel. In a large room the fireplace will determine a furniture grouping."

That makes sense, since the fireplace is a natural congregation place. "People gravitate to the mantel and the fireplace," Mr. Wharton says. "It's a place of refuge, a haven."■ —JANE MARGOLIES

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Fourteen-carat gold-banded glass plates (above) *from Rogers-Tropea, Inc., sparkle with style—and they're dishwasher-safe; $30 to $45.* Below: *Glass perfume bottles, $25 to $35, and funnel, $7.50, are from D.F. Sanders & Co.*

Nineteenth-century calling cards and drawings (above) *are picture-perfect when surrounded by antique frames; all from Sweet Nellie, $45 to $165.* Left: *Zona's beechwood frames, $15 to $28, come in seven wall or desk sizes.*





With this set of design books from Cherchez, $40 postpaid, you can feast your eyes and mind on ornate wallpaper, endpaper, rococo silk and Indian floral patterns based on London's Victoria and Albert Museum collection.



This ivy topiary (left) *from The Greenery, $65, stands 24 inches high, including its decorative container.* Below: *Smith & Hawken's scaled-down fork, spade and rake will help children till their own gardens; $59 a set.*







Oxidation turns these rustic bronze bowls (top right) *from Zona into aquamarine gems; $45 to $240.* Right: *Minolta's VHS-C camera recorder, $1,667, is so compact and manageable you can film your greatest memories anywhere.*





Majolica dinner plate (left), *$44, berry bowl, $24, and napkin ring, $10, capture the freshness of the countryside. All are by Victoria and Richard Mac-Kenzie-Childs Ltd.*

Available at Bergdorf Goodman and other stores, City Limit's rabbit-in-the-box, about $50, is borrowed from the Queen of Hearts court in the book Alice's Adventures in Wonderland. Below: *Wooden airplane, $80, set of three hand puppets, $33, and puppet theater, $60, are from Conran's. When reversed, the theater becomes a grocery store.*





Porcelain bowl (right), *$125, and anodized aluminum salad servers, $100 a pair, lend contemporary dash to any table; both from Rogers-Tropea, Inc.* ■

Editor JODY THOMPSON-KENNEDY

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FROM THORNHILL FARM

"When our sons were younger, they had a Christmas ritual . . . a child-concocted 'pâté' of honey and grain for the sheep. . ."



Writing room at Thornhill Farm

By DEE HARDIE

Our bedtime inventory at Thornhill includes blankets once woven from the wool of our Hampshire sheep. In springtime we hang the blankets, like banners, from the windows to air them, and in the winter they give the warmest of comfort. But over the years our source has diminished simply because our shepherds, our sons, have gone off to other pastures. As they grew older, our flock grew smaller, even faded for a while from the landscape.

But once again, a country circle has been repeated. Once again there is the familiar sound, the early morning plaintive "baa" of sheep in the barnyard, the announcement. And the reason—we have *just* inherited a bounty of the country, bundles of wool, a flock of Suffolk sheep, 18 of them.

This is a circle within a circle as well. Jerry, who owned these Suffolk and who died with great courage a few months ago, gave us our very first gift when we moved to Thornhill 32 long years ago. It is a sad thread of continuity that we hold, but one to treasure.

During the first week at Thornhill Jerry and his wife, Frances, presented us with two handsome gray and white Toulouse geese. We were grateful, of course, but terrified. Geese, unlike sheep, are not the least bit shy. Quite the contrary. These strutted around the barnyard with elegant arrogance, *dared* us to come through that gate. I must admit, for all my fear, they did add style, and made us realize that at last we really lived in the country.

Looking back, I think Jerry, the old country hand, thought of it as a small joke, thought it would help toughen up those greenhorns. I still remember the gleam in his eye, the twinkle. Later another gift was to his goddaughter, Beth.

Who else, long before Women's Lib, would have given a punching bag to a four-year-old girl for Christmas? Beth, the youngest of our own flock of four, loved it. It gave her power, definitely the upper hand, especially *that* holiday.

To us, Jerry's Suffolk are just as special. The Hampshires we owned before were a mélange, looking as though they had just gamboled out of a nursery rhyme. But these Suffolk are the aristocrats, our first purebreds, their lean faces and ears black as a satin ribbon.

On Christmas Eve Jerry often brought in the newborn lambs to show his nieces and nephews who were gathered at his farm, Western Run House, for the family dinner. The kitchen became a manger.

His sheep, now in residence, haven't quite figured out the perimeters of Thornhill. At first they huddled frightened in a corner of the barn like a huge woolly mushroom. Now they venture forth at dusk, leaving for the upper pasture, one after the other, returning at dawn.

We expected this. Sheep are bashful, timid. They don't come up to you as a pony might, licking your outstretched hand, expecting some sweet reward or a friendly carrot. Sheep have their own club, like it that way, and *now* the ground rules are a little different.

When our sons, Todd and Tommy, were younger they had a Christmas ritual. They always prepared a wonderful mush, a child-concocted "pâté" of honey and grain for the sheep on Christmas Eve. This Christmas we're making that same recipe for Jerry's sheep. We're bringing it to the upper pasture in a big tin bucket, and then together, perhaps, we'll look for the star. ■

ERIK KVALSVIK

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CREATIVE GIVING



FLOWERS AND FOUND OBJECTS

Christmas brings out floral designer Crist Creona's flair for the unconventional, with gift arrangements that might include antique blocks, scattered potpourri and sprays of fresh flowers *(right)* or a grapevine wreath with wooden spoons and cinnamon sticks. Creona's secret? Found objects (hence the name of his Fort Lauderdale, Fla., shop). "I'm always on the lookout for a find to use in an arrangement," he says, whether in an antiques store, in his backyard or on the beach. For arrangements by Flowers and Found Objects, call (305) 523-4155.



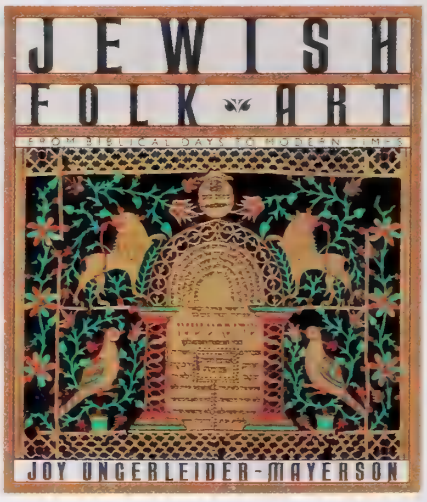
CHECKLIST

. . . for gardeners: the *Year of Flowers* date book *(top left)* with botanical prints so pretty you won't want to turn the page; $11, Galison Books. **For tea totalers:** Conran's sleek new kettle, $75 *(left)*. **For needleworkers:** a 14-by-16-inch canvas *(bottom)* inspired by your child's artwork; a custom kit is $48 ppd., Brad Gordon Design. **For young tillers of the soil:** *Get Ready, Get Set, Grow!*, a lively how-to gardening video narrated by a child; $30, Brooklyn Botanic Garden. **For those with a musical ear:** Olympos wind chimes, exceptionally handsome *and* harmonious (they're tuned to the ancient Greek pentatonic scale); $69 in black or polished steel, Woodstock Percussion.



PRESENTING BOOKS

In *Jewish Folk Art* by Joy Ungerleider-Mayerson (Simon & Schuster, $50), the scholarly text is almost surpassed by the color photographs. They reproduce the decorations of *ketubbot* (marriage contracts), the delicate colors of *mizrachs* and amulets, the sumptuous embroideries of matzah bags. • *Great Glass in American Architecture* by H. Weber Wilson (E.P. Dutton, $25) chronicles the years from 1840 to 1920 when windows and doors had leaded mosaics, jewellike beveling and spectacular colors. ▪ In *Make it Special* (NAL, $10), Kathy Faggella and Janet Horowitz offer delightful crafts and—even more helpful—dozens of ways to get beyond pedestrian presents. ►



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Pictured here: The **Jennison** from Howard Miller's "Heritage Hill Wall Clock Collection."

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DECKING THE HALLS

SHINING EXAMPLES

Christmas aficionado Amanda Lovell (read her yuletide odyssey, page 28) fell in love with Victorian paper ornaments and decided to fashion her own, all out of gold doilies. Her cone (to be filled with nuts or candy) is simply rolled up, fastened with carpenter's wood glue and decorated with a paper Santa. Her fan is a pleated doily; fish is made with graduated circles of gold strips (with a cone for his nose, a fan for his tail). All are adorned with glass "jewels" from hobby shops and hung on the tree with glittery ribbon.



JERRY SIMPSON



ELIZABETH HATHON

SHAPING THE SEASON

Festive for Christmas, Ronaldo Maia's dried topiaries can be "cultivated" year-round. They begin with Styrofoam or *faux*-finished wood forms and are decorated with sheet moss and glued-on rosebuds; $125 to $400. ● Ballard Designs' bow-tied leaf wreath once served as an architectural detail. Reproduced in pine-colored plaster, it's an everlasting Christmas wreath, $27.75 ppd. ● Simply angelic is Worldly Goods' cupid shelf with scalloped edge, 11 inches wide, $38 ppd. ● The fastest way to put Christmas in the air: The Hissing Goose Gallery's cinnamon and spice room spray, $11 ppd.

GRAND TOURS

Where to see the best holiday decorations? For wreath watching, roam historic Fairmount Park in Philadelphia and tour seven festive houses, Dec. 6 and 7. ● At Newport, RI's, Marble House *(right)* look for a 400-poinsettia "tree" in the Gold Ballroom, on December weekends. ● Don't miss the Victorian trimmings at the Gallier House Museum in New Orleans, La., Dec. 1 to Jan. 6. ● Take time out from San Antonio's Christmas festivities to admire the heirloom ornaments at the Steves Homestead, Dec. 7 to 31. For more tours see p.104.►



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HB TODAY





JEAN-FRANCO GORGONE

UNRESERVED SEATING

"I'm trying to stretch people's perception of sculpture," says artist Scott Burton, whose monumental arc *(above)* doubles as seating for NYC's new Equitable Tower. Furniture, which he describes as "my passion," has been his artistic subject matter for 14 years. Works range from a craggy chair cut out of a boulder to a table made of thin onyx (such as the piece he's holding above) and illuminated from inside. "My one-man shows tend to look like group shows," says Mr. Burton of his diverse work. A case in point is the show at The Baltimore Museum of Art, Dec. 7 to Jan. 31. How do collectors use his sought-after pieces? As outdoor sculpture . . . or should one say outdoor seating? Look for Scott Burton's public sculptures at the N.O.A.A. Center, Seattle, WA; Pearlstone Park, Baltimore, MD; and M.I.T.'s Wiesner Building, Cambridge, MA.



DESTINATION SPACE

"We are moving into a whole new design language," Michael Kalil says about his work for NASA on the interior design of one of the first U.S. space stations. "In zero gravity there is no up or down, only out, so geometry is not applicable." Moreover, such everyday objects as tables and beds are obsolete. To replace the table, Mr. Kalil has designed a ring onto which things may be clamped; to fashion a bed, he stretched two sheets of fabric tightly in a frame so that one can sleep securely without being bound. He reports that NASA has already developed a new series of building materials that he predicts will have a major impact on the look of architecture on earth.

PEOPLE





JOHN VAUGHN

SHOPPING SITE

When in San Francisco, we usually head directly to Virginia Breier's marvelously personal, somewhat quirky craft and contemporary folk art store. There we might find cat-topped teapots, huge New Mexican carved fish sculptures or the table ($1,600) and chairs ($1,300 each), above, painted by Patricia Dreher, an artist who's extended her brushwork to furniture. Long a cultivator of the best craft talents, Mrs. Breier had been a partner in a gallery but began "to tire of being pure. A friend suggested, 'Open a shop that looks like your living room.' So I did." At her 3091 Sacramento St. store she only stocks what she likes. And somehow, as she says, "the most unlikely pieces end up working wonderfully together." ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

THE MOST APPRECIATED GIFTS: LITTLE LUXURIES TO CHERISH EVERY DAY

Beyond the tinsel and glitter of the season is a truth we tend to forget—that the most luxurious Christmas gifts are often exceedingly simple. What makes daily living truly a joy are the little things—candlelight even for takeout dinners, beautiful pens for paying the bills, copper bowls that *do* make egg whites fluffier. To inspire your Christmas giving, we've rounded up tempting little luxuries, culled from those with a talent for living well.



Potpourri hearts add a delightful surprise to closets.

● Chef **Seppi Renggli** of The Four Seasons in New York has a passion for great knives and tools of all sorts, but the gadget he can't live without is a sharpening stone of natural rock quarried in Arkansas; $15 from Leichtung's catalog.● Great coffee is an essential luxury to fashion designer **Donna Karan**, who is often seen leaving her apartment with her signature black mug. On airplanes she brings her cup, a miniature drip filter and freshly ground decaffeinated beans. With a little hot water from the flight attendant, she can brew the perfect cup of coffee.● A tantilizing scent is something interior designer **Carolyn Guttilla** appreciates when she opens her closet doors, so she treats herself to moiré hearts filled with potpourri from Ronaldo Maia Ltd. *(above)*, $20 each.● "A treasure" is how chef **Madeleine Kamman** describes her long copper-sheathed rolling pin. Perfect for pasta and pastry, it's $22.50 postpaid from Tarla Culinary Inspiration. ● At work, **Murray B. Douglas**, senior vice-president of Brunschwig & Fils, loves her water carafe, "the kind with the glass top" usually reserved for bedside. "It helps me stay away from coffee," she says. At home, she appreciates scented shoe stuffers from Cherchez, $14 a pair.● "Two telephone lines changed the nature of my evenings at home," says **Paul Goldberger**, architecture critic of *The New York Times*. "Now my wife and I make calls simultaneously—and spend more time together." ● Bittersweet chocolate-covered pretzels are something chef **Anne Rosenzweig** of Arcadia in New York will go out of her way to buy. Her favorite source: Li-Lac Chocolates, Inc., in Greenwich Village. ● Lace handkerchiefs, hand-dipped candles, wood-toed shoe trees rescued from second-hand shops and glass disks to catch candle drips are all luxuries to interior designer **Paula Perlini** of Mark Hampton Inc.● After a long hard day, chef **Alice Waters** of Chez Panisse in Berkeley, Calif., steals away with a glass of Domaine Tempier rosé wine and soaks in her porcelain tub.● Since he's always sketching, felt-tip pens in "hundreds of colors" are what fashion designer **Bill Blass** appreciates. His brand: Design Art Markers.● Bluebell hyacinth soap from Penhaligan in London (and Bergdorf Goodman, NYC) is one of jewelry designer **Angela Cummings's** favorite splurges. ● "When I travel I bring my own pillow," says decorator **Mariette Himes Gomez**. Her source: Scandia Down Shops, which has feather or down pillows (12 by 16 inches, $25 or $45), soft enough to roll up in a suitcase. ● A luxury that makes the difference in shop owner **Peri Wolfman's** life: a brass-lidded sugar shaker ($8) to keep by the sink for scouring or baking powder. ● "You can destroy my ovens and my wok—all I need is an espresso maker," says chef **Wolfgang Puck** of Spago in Los Angeles, who likes one with a timer so he's never without espresso the minute he wakes up. To serve it: big porcelain coffee bowls the French use.● To dress up her exercise mat, decorator **Alexandra Stoddard**, author of *Living a Beautiful Life* (Random House, $18), indulges in a few yards of her favorite chintz and makes her own slipcover.● Novels with no culturally redeeming value are a luxury to **Gillian Wilson**, curator of decorative arts at the J. Paul Getty Museum in Los Angeles, who frequents airport bookstores when taking a trip.● A potato peeler that swivels and a shrimp peeler that turns shelling and deveining shrimp into the quickest of tasks are two gadgets, each about $2, which *The New York Times* food columnist **Pierre Franey** appreciates. ● **Lee Bailey**, author of *Good Parties* (Clarkson N. Potter, $20), always has plenty of over-sized napkins sewn out of men's oxford cloth shirting. They're in assorted colors and stripes so whatever's clean will coordinate.● When winter arrives, designer **Georgina Fairholme** orders a host of garden catalogs and dreams about spring. Some of her favorites are from Wayside Gardens, White Flower Farm, Logee's Greenhouses.● "I keep a great bottle of champagne in the refrigerator and exotic canned treats, so I don't think twice about an impromptu celebration," says ceramic artist **Dorothy Hafner**.● The most inexpensive little luxury of all: beautiful postage stamps, courtesy of the U.S. Government.■

—CLAIRE WHITCOMB

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CHRISTMAS MARKETS IN THE ANCIENT TOWNS OF BAVARIA ARE AN ORNAMENT COLLECTOR'S PARADISE

By AMANDA LOVELL

Although Germany has given us the Christmas tree and most of the trimmings, she has kept one of her oldest and jolliest holiday customs at home. Every year, from the end of November until just before Christmas, in glittering cities and tiny medieval villages, cobbled market squares fill up with striped awnings, evergreens, lights, music and all the bright, twinkling treasures and pleasures of the *Christkindlmarkt*, or Christ Child's Market. Visiting one of these delights is just what you'd expect. It's like stepping into an Advent calendar and getting to keep everything behind the little doors.



AMANDA LOVELL



JERRY SIMPSON

Top: Heidelberg market.
Above: Author's tree with old-world treasures.

Last year, in my capacity as ornament-collector, Christmas-lover and general market hound, I couldn't resist sneaking a week in the middle of prime holiday time and making a pilgrimage to the source. Happily, Christmas markets are a peculiarly southern tradition, and most of them are nestled near each other in picturesque Bavaria. The five I chose—the oldest and the largest plus three in charming, special old towns—fell in an easy northwest to southeast swoop, no more than a short train hop from one to the next. Since my first stop was Heidelberg, I decided to fly to Frankfurt, and almost before I knew it I was winging through the night sky on Lufthansa, tucked in with down pillows and gingerbread cookies, listening to "Stille Nacht" on the headphones, and worrying that I was going to see the whole thing through a veil of tears....

HEIDELBERG has been a university town since 1386, which means that the Old Town, with its cobbled streets and Renaissance squares, is also the student quarter, complete with bicycles, a Benetton, boys in those belted gray European-student raincoats, girls in fuzzy toppers that appear to be made out of bathroom carpeting, and from November 28 to December 22, a setting for the youngest and craftsiest of the Christkindlmarkts.

Here, in about 30 rustic wooden stalls swagged with greens and set among groves of fresh-cut spruce trees, are red-faced glassblowers puffing out swirly Favrile globes, knitters knitting, potters among their '50s free-form pots, handcrafted wooden toys with a certain zany Peter Max quality, enameled earrings, macrame thingummies. The Muzak in the big central booth (which is full of suspiciously Taiwanese-looking ornaments) plays "Frosty the Snowman." For one heart-sinking moment there, I think, uh oh, they're all going to be just like those block fairs back home in New York.

They're not, of course. You can start cataloging differences right away. German cotton candy is white. German *Tannenbaums* are swoopy, feathery, open—so that's where the traditional zigzag outline comes from!—whereas our trees are clipped and conical by comparison. A German friend tells me that the greater distance between branch tips is one reason why they don't worry the way we do about using "live candles." The other reason is that on Christmas Eve German families sit quietly and read aloud or sing carols or listen to the younger children recite poems memorized for the occasion, while the candles burn down. Germans have electric tree lights that look exactly like candles and are spaced two to three feet apart on the wires. The local dime stores have these lights along with bins of metallic ribbon, rainbow-hued tinsel garlands, rolls of double-sided foil for making tree ornaments.

The air is cold, and spiced with the scent of gluhwein, the hot mulled wine that fuels every Christmas market. In a far corner of the square, past the bratwurst stand, past the booth devoted to little trees made of lichens, pods and odd fungoids, is an old man with baskets of delicately painted wax ornaments. (Always look for the oldest person at the market. He or she will be selling the best stuff.) The shapes of these curious little bas-reliefs (roosters, mermaids, hunters on horseback, baskets of fruit) and the detailing may remind you of old engravings. In fact, molds go back to the 17th century—pre-tree!—and were

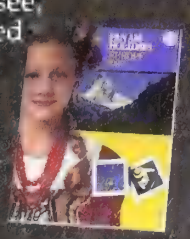
(Continued on page 30)

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TRAVEL:
BAVARIAN MARKETS

Continued from page 28

originally used for cookies and altarpieces. Anyway, Heidelberg is the place for wax ornaments, which are scarce in the States because they don't sell very well and have a habit of melting in transit.

If you're not in Heidelberg while the market is, you can immerse yourself in Christmas any time at Strick-Kunst KG Volkskunst (177 Hauptstrasse), a store that has hundreds of different wax and pewter ornaments, plus the most pyramids and nutcrackers I'd ever seen. But that was before Rothenburg ob der Tauber.

You don't go to ROTHENBURG for the market, you go for an incredible store and a town that Walt Disney would have had to invent if it didn't exist already. Billed as the most perfectly preserved 13th-century village in Germany, and small enough to explore in an afternoon, Rothenburg is cobbled, gabled, spired and turreted, full of arches and alleyways, pastel facades and fancifully painted shutters. At this time of year, each of its curlicued, polychromed shop signs sports a tiny candlelit tree. It is almost too perfect. (I did, in fact, hear this voiced as a complaint.)

Stop at the tourist office in the *Rathaus* (town hall) for a map and a calendar of events. Rothenburg is not unmindful of tourists, and there is always something charming going on. The day I was there it was the children's candlelight procession, but neither it nor the market started till dusk, leaving plenty of time to prowl about town, acquire a marzipan menagerie at the local *Konditorei*, and spend hours at Käthe Wohlfahrt's, reputedly the largest Christmas store in the world.

Wohlfahrt's occupies two old mansions on the Herrngasse. One handles overflow crowds (worst on weekends). The other has been hollowed out and transformed into a fantasy version of a Bavarian village. The streets are alive with animated stuffed animals, whirling pyramids, tinkling music boxes, chomping nutcrackers, and every storefront carries a different kind of Christmas decoration. Velvet-robed Nuremberg angels with wax faces and spun-glass Farrah Fawcett tresses are arranged according to dress color: one room of browns, one room of pinks, one of greens. Angels start around $10 (the smallest worthwhile size is $20) and soar into the hundreds. The variety of little wooden ornaments verges on the surreal (a chimney sweep rides a dolphin; Santa climbs a rope ladder up to a window cut out of a crescent moon). There are bins of solid glass icicles (plain, iridescent; more twisty, less twisty; sprinkled with glitter, unsprinkled) and a wall of Advent calendars. I pounce on the one depicting a Bavarian Christmas market. "You should see us in August," said the manager. "That's our busy season."

At dusk, the children assembled outside the Rathaus, their solemn faces lit from below, their small hands carefully holding paper lanterns with lit candles inside. You could tell what their school crafts projects must have been: leaves pressed into paper cylinders; egg cartons with the bottoms of the egg spaces cut out and colored tissue paper glued in, like stained glass. Carols were sung. St. Nicholas addressed the crowd. As the children filed out of the square, waiting parents blew out the candles—whfft! whfft!—and the air was filled with the smell of burning wax.

Wohlfahrt's is a hard act to follow, and the market doesn't try. It has about 15 booths, some nice, middle European-style folk pottery, a group of blue-coated, white-trousered, tall-hatted strolling brass players (they looked just like toy soldiers), and I guess you haven't really had the Bavarian Christmas market experience until you've heard "Winter Wonderland" played by an



oompah band. Behind me, a distinctly American child's voice: "I'm going to buy one more thing. Christmas is a biggie here, right, Mom?"

Christmas is even bigger in NUREMBERG, whose market, from November 28 to December 24, may not be the oldest (a mere 500 years compared to Munich's 600) but is hands-down the hugest. It has more than 135 booths (I lost count) and four distinct specialties: toys (Nuremberg has been the toy capital of Germany since the 14th century, which is how the market got started); lebkuchen (gingerbread); Nuremberg angels (browse around and you'll find not just Nuremberg angels but Nuremberg fairy-tale characters, such as a Puss in Boots with a little wax cat's face and velvet pantaloons and a Slovenly Peter, his bright tinsel hair standing straight up); and the odd *Zwetschgenmännlein*, or prune men. These are doll-size stick figures made of dried fruits with walnut heads and all manner of costumes—peasant, chimney sweep, St. Nicholas—that never manage to disguise their essential pruniness. The prune people are not blessed with looks—you read about them; you never see a picture—but they have been a fixture here forever. Personality, maybe.

This was the first market where I saw more than a few of what collectors call figurals—blown-glass ornaments in all the great, traditional shapes from turn-of-the-century trees: tootable trumpets and bugles; ringing bells (tiny glass clappers); glitter-frosted snowmen; classic wire-wrapped boats and balloons, each with its scrap-angel passenger. And suddenly here they were, piled in baskets and boxes or strung from long paper ribbons—a sparkling, swaying fringe for the front of the booth—so you had to jump for them, like brass rings.

The market is full of scheduled events—parades, puppet shows, concerts—and ad hoc entertainment. I listened raptly as a bunch of young men rendered "O, Tannenbaum" on kazoos; as Die Heils Armee (Salvation Army—only the names and the instruments are different) cranked out carols on a hurdy-gurdy; as a tall, somber St. Nicholas in bishop's kit strode across the square booming out what sounded like "A Mighty Fortress is Our God."

The Opera House has something Christmasy going on most of the season. I watched a good-natured Nutcracker in which two of the best dancers were dressed as prune men. Tickets are booked months in advance, but due to last-minute cancellations, seats can sometimes be had. Hotels, too, should be booked ahead in the larger cities. I spent two nights in Nuremberg, then bundled up my increasingly fragile and unwieldy load and moved on.

For anyone who "collects" wonderful old towns, REGENSBURG is a present in itself. Built by the Romans 2,000 years ago on the site of an even older Celtic settlement, it still has part of its Roman wall and a Roman gate. ("Any time you want to build," said one native, "first you must let the archaeologists come in.") When the Romans "went away," as the Regensburgers like to put it, a Romanesque layer was added (many arches, columns and vaulted ceilings survive from that period). This was followed by Gothic (carved stone and spires), and a frenzy of building during the Renaissance, when the local merchants grew rich trading with Italy. Then business got slow and nothing much was built, except for a couple of rococo churches, until recently. Then the preservationists moved in, and the whole architectural layer cake was very tastefully spruced up and put to good contemporary uses.

It doesn't matter that the Regensburg Christkindlmarkt (open November 28 to December 24) has only about 25 booths. It has its own special charms. Here are three

(Continued on page 34)



THE STAIN OFFENDERS



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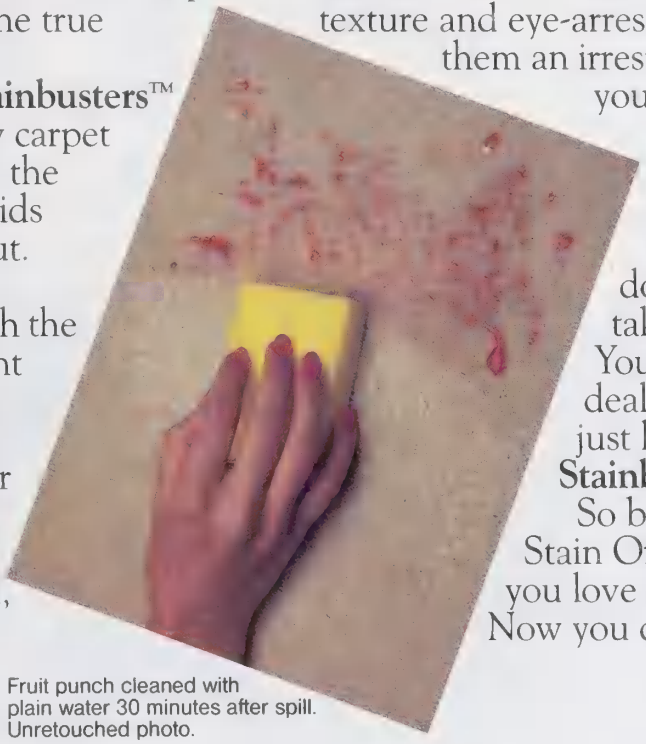
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TRAVEL:
BAVARIAN MARKETS

Continued from page 31

stalls full of clear glass balls hand-painted with the same swirly Bavarian hearts and flowers you see on the exuberant folk furniture of the area. Under another red and white striped awning (colors of Bavaria), the oldest lady at the market sells spools of tinsel and iridescent ribbon in every color; twisty tinsel icicles; envelopes of heavy, leaden tinsel rain; and bags of thin, worn-looking old-fashioned tinsel garland (guaranteed not to upstage ornaments the way the bushy stuff we get at home does).

There are plenty of *historische Wurstküches* (historic wurst kitchens) in this part of the world, but none as *historische* as Regensburg's, built in the 1200s to feed bridge builders and placed just outside the town walls. Nice view of the Danube (look at an aerial photo sometime; you'll see why they named a waltz after it). Nice wursts. Supersonic service. "Hoppla!" said the balloony waitress, whisking away my soup the split second I'd finished with it, and sliding in a plate of my steady diet.

On the way back up the hill, I spotted a sign saying *"Floh Markt"* (right, flea market) and darted in. A place like this is pure traveler's torture: a stripped pine sleigh bed for $86, a kas for $225, a funny little two-room dollhouse with Gothic windows and picket fence for $23—and no way to get any of it home. I consoled myself at an antique linen store (Ingrid's Mott' Shop, Fischgässel 3) with $14 white cotton pantaloons dripping with handmade lace and cosy under a skirt in this weather.

At the *Handwerkermarkt* on the Haidplatz, where a bearded youth was playing medieval recorder music, the handworks included beeswax candles, mead and honey from the Black Forest and the pomander bouquets—silk roses and cloves wrapped in stems of golden wire—that seem to be a local specialty.

Weekends may be crowded in other towns, but they're delightful in Regensburg. It's off the beaten track. Saturday is Floh Markt day. And Sunday the faithful are rewarded by getting to hear the pure, clear, absolutely heartbreaking sopranos of the Regensburg Cathedral boys choir, also called the Sparrows of Regensburg Cathedral. To keep from dissolving completely, think about how they're all wearing sneakers under their robes; study the gorgeous wedding-cake-Gothic interior; try to figure out how you're going to get all your fragile loot to Munich. (A little dramatic irony here because the best shopping lies ahead.)

MUNICH's Christmas market is not only the oldest in Germany, it is also the southernmost. And the farther south you go in Europe, the deeper you get into crèche country (culminating in the elaborate *presèpios* of Naples and Sicily). To find Munich's specialty, from the Marienplatz (where the market runs from November 29 to December 24), you duck into the Rathaus, under the giant tree with its 2,000 white lights, under the clock tower with its pirouetting automata, under the balcony where every evening at 5:00 a different group sings carols of its region; you turn left in the courtyard, through the third world market (two booths of African/Caribbean crafts, still underdeveloped, but a nice idea) and emerge in a semicircle of stalls devoted entirely to crèche makings.

Here in the *Kripperlmarkt* (crib market) are rustic moss-frilled mangers of all sizes, creatures great and small, donkeys and oxen, roosters and elephants, kings, pages, farmhands—not just the main characters, you understand, but a Christmas-pageant cast of thousands, as Cecil B. De Mille might have assembled it. There are even milkmaids, cherubs and innocent bystanders plus all the props a well-furnished manger needs: tiny scythes, buckets, milking



stools, rusticated wells, glowing bonfires, lanterns that really light (with threadlike little wires). The carved wood figures are expensive; those in well-modeled mystery-material less so; and the luminous wax people dressed in cloth a la Nuremberg are available in eerie-looking but inexpensive kits. Heads, hands and feet on wire stems are $2 to $5, and there's no reason why a crafty shopper couldn't convert them to Nuremberg angels. For inspiration, you might want to see the 17th- to 19th-century Nativity scenes at the Bavarian National Museum.

Turn left again and you're back in the Marienplatz, where the main body of the market spreads its blue and white (colors of Munich) tents. Here one finds the fanciest snacks (baked apples with whipped cream and Cointreau), the plainest pottery (handsome yellowware) and the most dazzling assortment of glass figurals yet.

I pluck my prizes as blissfully as a game-show winner. For $4, I'll have the glass Santa-in-a-basket dangling on velvet ribbons from a huge glass balloon. For less than $2 each, the teddy clutching a valentine, the roly-poly Keystone Kop, the clip-on cockatoo with spun-glass crest. Every year, the best booth is in the same spot: at the end of the square facing off against Ludwig Beck. Beck's department store is to a glass-ornament hunter what Wohlfahrt's is to the collector of little wooden ornaments. I mean, three kinds of policemen plus its own collection of deliciously pale swans and balloons, encrusted with twisty gold wire. Beck's also sells sheets of *Glanzbilder*, embossed gold-paper trims that can be snipped and glued into approximations of old Dresden ornaments.

Regarding crafts: Out in the artists' district of Schwabing is the most sophisticated *Handwerkermarkt* I encountered: surrealistic etchings, feather headdresses, fancy-dressed marionettes ready for the revels of Fasching, and fantasy tree-baubles made of jeweled and gilded seed pods.

It occurs to me that if you were starting with a large, bare tree and wanted to fill every twig, the trip might almost pay for itself. And if you threw in a few stocking stuffers (Swiss Army knives, Swatch watches and bath gel are a third of American prices) and a couple of square down pillows (an amazing $20) to go with the antique shams you picked up in Regensburg....How you'd get it all home, of course, would be another story.■

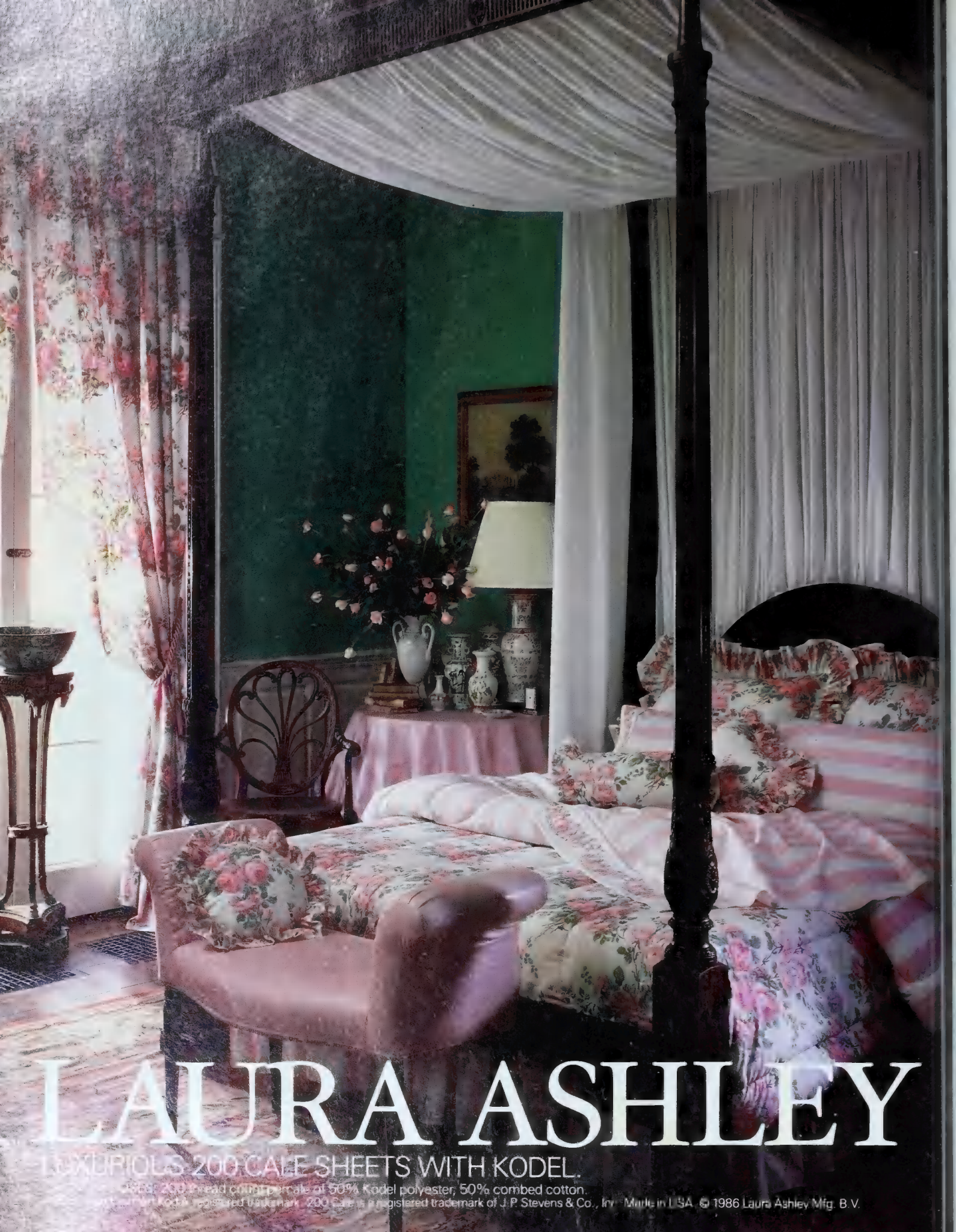
Amanda Lovell is a New York writer and a contributing editor of Self *magazine.*

BAVARIAN CHRISTMAS ORNAMENTS

For the store nearest you with carved wooden ornaments, send a stamped, self-addressed postcard to Philip Stahl, 629 Fifth Ave., Dept. HB, Pelham, NY 10803. The following stores carry German ornaments:

Another Point of View, South Roads Mall, 41st and Yale, Tulsa, OK 74135;
The Christmas Attic, 125 S. Union St., Alexandria, VA 22314;
Christmas Cottage, 1115 Dunston Ave., Birmingham, AL 35213;
The Christmas Guild, 1575 N. Placentia Ave., Placentia, CA 92670;
The Christmas Shop Ltd., 400 Romero NW, Albuquerque, NM 87104;
Christmas Tree Boutique, Olde Mistick Village, Mystic, CT 06355;
Crown Showcase, The Galleria, 921 S.W. Morrison, Portland, OR 97205;
Europe in the Village, 2370 Rice Blvd., Houston, TX 77005;
The Kings Mills General Store and Christmas Shop, 5687 Columbia Rd., Kings Mills, OH 45034;
Fireside on the Plaza, 430 Ward Parkway, Kansas City, MO 64112;
Johnny Jupiter Inc., 884 Madison Ave., New York 10021;
The Lemon Tree Inc., 535 Wilkinson Row, New Orleans, LA 70130;
The Sacramento Street Christmas Store, 3067 Sacramento St., San Francisco, CA 94115;
Matt McGhee, 18 Christopher St., New York 10014.




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HOUSE BEAUTIFUL
DECEMBER 1986

RINGING IN CHRISTMAS



"There seems a magic in the very name of Christmas." Although Charles Dickens wrote this more than a century ago, the sentiment applies today—especially to the guardians of long-cherished family traditions. The holiday season brings forth the very best they have to give.►

RINGING IN CHRISTMAS

"HIGH ON THE SUMMIT WAS FIXED A TINSEL STAR. IT WAS SPLENDID. PARTICULARLY SPLENDID."

Hans Christian Andersen

Not until Thanksgiving did we get into the true Spirit of Christmas. The sausage was made, and the hams were hanging in the Meat House. The persimmons were put in stone crocks with cinnamon and brown sugar. The plum puddings and fruitcakes were made and the chestnuts had been drying in the attic. For decoration we brought from the Mountain Farm laurel and crowfoot."

Plum puddings and fruitcakes are no longer made at Oatlands, the Virginia house where Elizabeth Grayson Carter, who related these memoirs to her daughter, was born in 1867, but the "true Spirit of Christmas" is recreated each year. Thanks to the vivid memories Grace (as she was called) had of her childhood Christmases, the curatorial staff knows just how to deck walls and portraits with holly, crowfoot and ivy, where to hang kissing balls and exactly how to decorate the tall pine tree that often comes from the Mountain Farm. "The only time we emphasize the post-Civil War period is at Christmas because we have the memoirs to focus on," says Barbara Dombrowski, Oatlands's house manager, explaining an 1880s Christmas in rooms furnished in the 1920s. "But," she continues, "the house has several layers of history so it all works beautifully." One layer is the building, which has changed little since George Carter (Grace's grandfather) finished it about 1830, and another is the furniture from the last occupants.►



Right: As Grace Carter remembered, "We had paper chains, paper flowers, dolls dressed in finery, colored balls and yards and yards of popcorn strings as we thought this made the tree look snowy."



RINGING IN CHRISTMAS

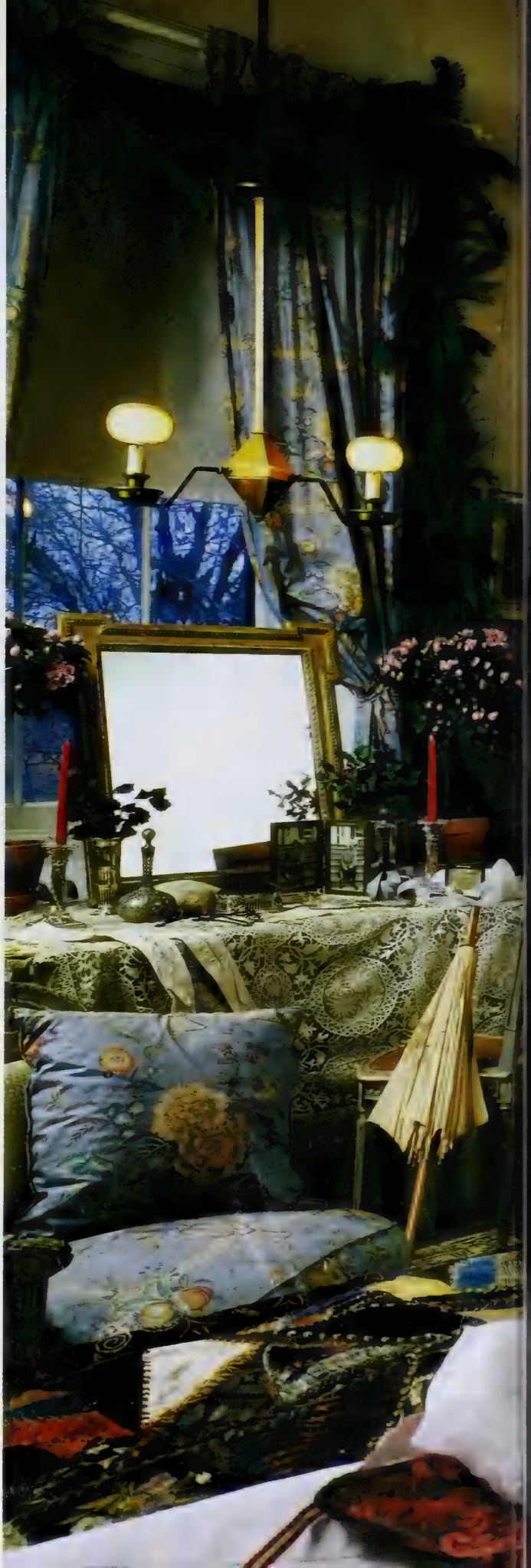
"Our stockings were hung at the foot of our beds so we could open them the minute we opened our eyes"

After much excitement, blowing of horns, and shouting of Merry Christmas, we had to get fully dressed before we came down to breakfast," recalled Grace Carter. And it is this feeling of excitement that the staff at Oatlands decided to convey. "Christmas at Oatlands has been going on for ten years," says Barbara Dombrowski, "but about a year ago we decided to strew things around and rumple beds—to create a stage set and make it look like a real Christmas." To have enough things to strew, Mrs. Dombrowski borrows from all over the county: quilts, toys, books, nightgowns and underclothes. "I keep everything I borrow to the period between 1880 and 1900," she says. Although some furniture like the sleigh bed and the Empire chest *(overleaf)* looks as if it could have belonged to the Carters, everything was collected by Edith and William Eustis when they owned Oatlands from 1903 to 1965. When the Eustis daughters gave the house to the National Trust, they gave all the furniture, ornaments and portraits—like that of their mother in the drawing room and the painting of their grandmother in the master bedroom. ■

Photographer WALTER SMALLING



The National Trust for Historic Preservation has recently inaugurated a collection of reproductions of furniture and other objects from its properties. The Chippendale-style oak writing table in the "boys' bedroom" at Oatlands *(above)* is being reproduced. *Right:* Chintz in the master bedroom was chosen by Mrs. Eustis in 1921.





RINGING IN CHRISTMAS









FOLK ART IN FESTIVE DRESS

"...AND CATS IN THEIR FUR-ABOUTS WATCHED THE FIRES; AND THE HIGH-HEAPED FIRE SPAT, ALL READY FOR THE CHESTNUTS AND THE MULLING POKERS."

Dylan Thomas, A Child's Christmas in Wales

If you heard that the owners of this folk art-filled house never gave each other Christmas presents, you might think their last name was Scrooge. However, there isn't a hint of "bah humbug" about them. Their house hums with present-wrapping and surprises, all for the children and grandchildren. For themselves, Christmas, birthdays and anniversaries are celebrated with a splurge—a major folk art acquisition that might happen at any time of the year.

"Ever since I was 12 I knew I wanted to collect folk art more than anything in the world," says one of the owners, whose first purchase came in 1961 "when no one even knew what to call folk art." She bought an Amish farmer weather vane, now beside the mantel, for $75. "For a long time we lived in a house that didn't have much furniture because we'd rather have nothing than a reproduction," she says. "We only buy one or two things a year—every surplus cent goes into collecting—and before you know it, 25 years have gone by and the house is nearly full!"

Among their folk art treasures, which have been lent to numerous museums, is the Indian weather vane in the window that depicts Chief Massasoit, who shared the first Thanksgiving with the Pilgrims. Over the mantel is an early landscape painting rescued from an old house where a folk artist had originally painted it right on the wallboards.►



Above: **The tree is trimmed with new folk art ornaments.** ***Left:*** **Boxwood wreaths decorate the windows; a twig wreath adorns the door of this 1917 Dutch colonial.** ***Opposite:*** **A carpenter's chest with compartments for plans, saws and nails becomes an overflowing wrapping center.**

From *Quite Early One Morning*. Reprinted by permission of Harold Ober Associates, Inc. Copyright © 1954 by New Directions.

FOLK ART IN FESTIVE DRESS

With its abundance of folk art animals and naive paintings, this Midwestern house exudes a celebratory air year-round. At holiday time, decorating is simply a matter of adding greens and flowers, here the artistry of Tom Pritchard of Mädderlake in New York. "We roamed the woods looking for branches and berries," he says. "And even when we went to a garden center, we made it a mission to look for things people might not think of using." For example, lacy cedar that adorns the dining room chandelier was clipped from the owner's yard.

Following the shapes dictated by nature is the essence of Mr. Pritchard's work. For the wreath on the front door he simply wound grapevine gathered from the woods into an impromptu circle. "If it's a little oblong, so be it! I like irregular shapes," he says. The hollows in the twig circle are his cue for adding bayberry, rose hips and flowers; ribbons are wrapped and bows are tied to hide bare spaces. Even a formal centerpiece, like the one in the dining room *(above),* evolves by "feeling your way." Mr. Pritchard eschews florist's oasis because "it makes you lazy—it's too easy to create something contrived." Instead he made the centerpiece's "frame" by crisscrossing branches of dogwood. Sprigs of azalea and cyclamen cut from potted plants around the house were added "like pick-up sticks." Mr. Pritchard also arranged roses in a blue and white vase "just as if they'd been cut from the garden" and decorated a candlestand with potted miniature roses that "are wonderful to clip for arrangements."■

Photographer LANGDON CLAY



Lobsters, salad and popovers are a long-standing family tradition that began when "we were looking for a red and green menu for our Christmas Eve dinner," says the owner.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



TREASURES TO BEHOLD



"I WILL HONOR CHRISTMAS IN MY HEART,
AND TRY TO KEEP IT ALL THE YEAR"

Charles Dickens

The wonder of Charlotte Moss's treasure-filled New York shop is that it feels like the absolute *essence* of Christmas—without a single poinsettia, ornament or string of colored lights. What she relies on instead is the richness and abundance of her wares plus "lots of little surprises. I like to tuck nuts behind a tea cup," she says, "or line a ledge with lady apples and oranges." Good scents from the ripening fruit, combined with fragrant pine and flowers, put Christmas distinctly in the air. Ms. Moss's requirement for her wreaths and garlands is "nothing expected," which is why she called on florist Paul Bott. "I first saw his work in an old Christmas issue of House Beautiful. I cut out the picture—and saved it!" At the time Ms. Moss was working on Wall Street, but as a "closet decorator," dreamed of opening a shop, something she finally did as an early Christmas present to herself last year. Her motto: "I only buy what I love, for a shop or a friend. If something has your conviction behind it, that gets communicated."



Branches have a natural grace," says Paul Bott of Twigs. "Sometimes you lose that wonderful elegance when you wire them together." Thus to decorate the mantel *(above)* and the picture ledge *(below)* he created a free-form garland by laying down branches of eucalyptus, mimosa and pine and adding fruit and pinecones to fill in the hollows. For the wreath *(left)*, Mr. Bott wound red dogwood twigs around a wire form and then tucked in pink rambling roses in water vials, white lilacs, mimosa, eucalyptus and red-tinged cyclamen which, amazingly, had survived "cold and utter neglect" and were growing in Ms. Moss's backyard.►







When Paul Bott arrived at Ms. Moss's shop, he felt, he says, "a little like a Christmas fairy. I had armloads of mimosa and pine plus branches of berries gathered from Charlotte's backyard, and I just began to play." Within an hour, he had festooned the plate racks, decorated the mantels and draped the paintings in red curtain tiebacks and ribbons. "I raided Charlotte's basket of trims," he says. "She's always collecting great ribbons and tassels at flea markets." The mantel *(below left)*, another flea market find, is decorated with the lushness of a Dutch still life. By contrast, the cupboard *(opposite)*, with its "hodgepodge of china," has just a hint of Christmas in the peaches and pears and hydrangea "dried from old arrangements I sent Charlotte."■ *Photographer* LIZZIE HIMMEL

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Every little corner reveals a festive surprise–lady apples tucked in the china cupboard; paintings garlanded with ribbons and trim







FEAST IN THE SNOW

A cross-country ski party is one family's way of enjoying brisk, snowy days and comradery





The home stretch: traversing the frozen, snow-covered lake *(top)*. Good friends, dogs and laughter *(above)* help fend off winter's chill.►

FEAST IN THE SNOW

"BUT NOT ALONE AT CHRISTMAS TIME
COMES HOLIDAY AND CHEER,
FOR ONE WHO LOVES A LITTLE CHILD
HATH CHRISTMAS ALL THE YEAR."

Florence Evelyn Dratt

A picnic in the snow? Why not! For the O'Brien family of Cold Spring-on-Hudson, NY, it's an integral part of the season's activities. "We have a cross-country picnic whenever there's skiable snow," says Wendy O'Brien, who, with husband Daniel and children Bryce, Timoney, Caroleana and Topher, delight as often as possible in gliding through the snow-covered countryside and feasting at the finish.

"We have our winter picnics one of two ways," says Mrs. O'Brien. "For simpler affairs, we pack the food on our backs and go for an hour's ski, which ends at the boathouse *(below)* on the lake. There we grill a variety of German sausages over hot coals (we always light the fire before the ski so it's ready when we return)."►



The littlest members of the ski party *(above)*. Grilled lemon-ginger chicken, hearty potato salad, homemade breads and champagne *(right)*.

Emma Lazarus Dratt's "A Christmas Song from *Masterpieces of Religious Verse* edited by James Dalton Morrison




MOET
MOET



FEAST IN THE SNOW

We serve the sausages with a selection of mustards, homemade relishes and a variety of breads made by my sister and her husband, who are both excellent bakers," says Mrs. O'Brien. "For more elaborate picnics, we take a slightly different approach. Everything—food, drinks, plates—is taken up to the cabin *(previous page)* before we start. We wind through the woods, traverse the lake, then—four hours later—end up back at the cabin. After all that hard work (and fun) we're famished!

"To stave off hunger pangs, we have soup from a thermos and munch on vegetable pockets and beaten biscuits with cheese while we prepare the rest of the meal. I always pack foods that cook quickly or just need warming up, such as grilled chicken breasts and rabbit, two of our favorites, which we usually serve with potato salad, home fries or grilled winter squash (all from my garden). A variety of potables—beer, red or white wine, champagne, mulled cider or hot chocolate—make the meal. One of our favorite desserts is quince tart, made with homegrown fruit that I preserve myself. No one worries about calories, but you don't want to eat *too* much since you have to ski home! Often we invite friends and neighbors to join us. If they aren't skiers, they go sledding, skating or tobogganing. And if we're lucky, they'll set up the entire meal so that when we return, everything is ready to go."■

—SARAH BELK *and* JODY THOMPSON-KENNEDY
Photographer MICHAEL SKOTT





Mulled cider and warm vegetable pockets for the hungriest (or smallest) skiers *(above left)*. Quince tart and cider for a sweet finish *(below left)*. Warm and satiated, a skier gets ready to lace up and head homeward *(left)*. Beaten biscuits, cheeses and vegetable pockets are served with homemade relishes and pickles *(right)*.

FOR MORE DETAILS
SEE PRODUCT INFORMATION

• Cream of Cauliflower Soup With Red Pepper Swirl • Vegetable Pockets • Beaten Biscuits • Cheeses • Grilled Lemon-Ginger Chicken • Potato Salad • Homemade Breads • Quince Tart • Mulled Cider • Champagne





TEA FOR TWENTY

"THE TABLE WAS LITERALLY LOADED WITH GOOD CHEER, AND PRESENTED AN EPITOME OF COUNTRY ABUNDANCE . . . "

Washington Irving

It's no accident that Dennis Rolland's Christmas party looks like a scene from a 19th-century Christmas story—Dickens, perhaps, or Washington Irving. "When I was young I envisioned myself in a Currier and Ives print or in one of those Edwardian scenes on a Christmas card," explains Mr. Rolland. "That was exactly what I thought Christmas should be like—and I still do!" Of course, the fact that Mr. Rolland's apartment looks very Victorian at any season means that decorating for the party is an easy step. "I'm fascinated by every part of the 19th-century," says this interior designer, who works for Mark Hampton's design firm. "I like American Victorian chairs flanking an Empire table with 19th-century English animal prints above." Mr. Rolland chose garnet red for the walls because in an apartment this small—only 15 by 23 feet—he feels the coziness should be emphasized rather than camouflaged.

Opposite: **Mr. Rolland collects Victorian tree ornaments because he has such glorious memories of the antiques his maternal grandfather decorated with. Some ornaments Mr. Rolland made himself with vintage beads sewed on satin balls.** *Below:* **Caterer Sara Foster made the lemon pound cake and salmon sandwiches with caper sauce.**

The small size of the apartment also inspired the way Mr. Rolland scheduled his Sunday afternoon open house. "In a small place I can't have everybody coming at once," he explains, "so I put a wide range of hours on the invitations—three o'clock until seven. That way I usually have no more than 20 people here at one time." Not only does a tea party with scrumptious sweets and fancy open-faced sandwiches seem a very 19th-century kind of party to have, but it is also easy to prepare and serve from a small kitchen. ■

Editor CAROLYN ENGLEFIELD-CARTER
Photographer MICHAEL SKOTT



PARTY OF THE SEASON

"A CHRISTMAS FAMILY-PARTY! WE KNOW NOTHING IN NATURE MORE DELIGHTFUL!"

Charles Dickens



For 25 years Alice McAdams has been giving a dinner for 60 people—often more—on the Saturday before Christmas. And although she does all the cooking herself, her enthusiasm soars as high now as it did for her first Christmas party. "When you get into the Christmas spirit, nothing seems like a chore. You're singing carols while you shop and cook, and it all seems like a joy," she says. As far back as September Mrs. McAdams was eagerly planning the menu and guest list. She had already made the plum puddings and was preparing to put up in syrup some of her pear crop to serve with the suckling pig. "I haven't invited any children for several years," she said, "so I might ask about ten this time."

That Mrs. McAdams knows 10 children who would love to come to her Dutchess County, NY, house for a black-tie dinner and who would feel right at home gives some indication of how friends and neighbors of all ages feel about Walter and Alice McAdams. With their effortless generosity they have created a hospitable atmosphere of the highest order in their clapboard house, sections of which date from 1785. Everyone feels at home all year long—whether for a summer lunch down in the glen or an impromptu dinner of Mrs. McAdams's homemade pasta. In October, when the McAdamses make cider from their own apples, they turn the occasion into a picnic complete with hot dogs, hamburgers, coleslaw, zucchini bread and helium balloons. "The tradition started simply enough," says Mrs. McAdams, "when we inherited an antique cider press and asked friends to bring their jugs to fill and take home. From that it evolved into something resembling a circus."

The annual Christmas party has evolved over the past 25 years, as well, with new desserts added each year. In recent years a lamb cake with coconut icing, replacing a gingerbread house, has reclined under one of Mrs. McAdams's own paintings. This year the McAdamses will have a "steamboat roast" (a leg of beef) from one of their own Hereford steers. Two things, however, have remained constant over the years: The McAdamses always serve a suckling pig, and their friends always love to come. In fact, invitations to the party are coveted throughout the county. The McAdams children, now grown and moved away, always return. "The final date hinges on when they can come," says their mother, "and so far no one has missed one."

The night before the party, the whole family pitches in to set up card tables, round tables and folding chairs all over the house: four tables in the library, three in the wide front hall, four in the mud room, three in the room beyond the kitchen. "I used to want to do everything myself so the whole party would be a surprise," says Mrs. McAdams, "but the older I get the more I let anyone help who wants to!"

Mrs. McAdams still does all the cooking, however, with only one person to help on the day of the party. "When you cook everything yourself—rather than have caterers come in—then you are really giving of yourself. I think people feel that and it's the main reason they love to come.

"It takes about a week to get everything together, and I usually spend a day in New York buying hors d'oeuvres—salmon, sturgeon, caviar, foie gras and Stilton. Of course, I make all the plum puddings in late summer, and the *bûches de Noël* I make ahead and freeze, letting them harden in the freezer before wrapping them in foil. Most of the cooking is done on the day of the party. We start about nine o'clock preparing the beef and the suckling pig for roasting, then go on to the vegetables. Some years I serve the wild rice in a salad instead of hot. We line the laundry room with hot trays to put everything on, and by six o'clock the decks are clear for the people who come in to serve." The hors d'oeuvres are arranged on the dining room table before guests arrive at 7:30, then about 9:00 the table is cleared so that dinner can be set out.►

Editor BEVERLY McGUIRE
Photographer LILO RAYMOND

FOR MORE DETAILS, SEE PRODUCT INFORMATION





PARTY OF THE SEASON

Alice McAdams sets up one long table and two round ones in the keeping room. Although the tree here is decorated with edible ornaments for children, the children sit wherever they wish. "I don't use place cards," says Mrs. McAdams, "but I do assign dinner partners for both children and grown-ups. Since I always give a party favor, I put the dinner partner's name inside each present." *Bûches de Noël* are set out on the Welsh dresser.■





ALL THAT GLITTERS

"look the spangles
that sleep all the year in a dark box
dreaming of being taken out and allowed to shine"

e.e. cummings

While some people revel in tradition during the holidays, others are inspired to experiment. The brevity of the season often encourages exotic decorating schemes, and the pervasive bonhomie generates glamorous party ideas. To wit, Robert K. Lewis's room at last year's Chelsea Designers' Showcase. Using silver, gold and shiny ornaments, the designer created a setting evocative of a romantic 1920s tea dance or midnight supper. Mr. Lewis was inspired by the mural-sized wooden screens painted in sepia over white-gold leaf by José Maria Sert in 1925; however, the same atmosphere could be created in a simpler room. A mercury-glass ball, antique glass cake stands, silver trays, silver candle reflector, metallic cloths over iridescent underskirts all contribute to the shimmering effect of precious metals and bouncing light. Although the sweets and champagne were chosen as appropriate for a tea dance, the theme of luxurious, pale-colored food could be adapted to any kind of entertaining. Martinis, toasted almonds, smoked salmon, caviar and endive with blue cheese come to mind for a cocktail party; or for more substantial fare, oysters, pasta in cream or chicken chaudfroid. ■

Editor BEVERLY McGUIRE
Photographer JENNIFER BAUMANN

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EDITORS' PERSONAL CHOICES

Let these ideas inspire you to be creative this holiday. Right, from top: *Adding flowers makes a gift that's pretty as a pitcher, Barneys New York.* ● *Outfit a picnic basket for a friend who likes eating out.* ● *Smith & Hawken's goatskin gloves, yard tools and seeds plus clay pots from Cherchez could really grow on a gardener you know.* ● *For keeping hats and anything else under cover, dress a hatbox in colorful fabric or wallpaper. Fabric, Arthur Sanderson & Sons.* ● *Brush up on painted finishes by transforming a plain wooden frame.* Opposite, from top: *A real catch—tree ornament, reproduction of a Victorian pincushion, from the Museum of American Folk Art. (If you're talented with a needle, stitch a whole school of fish.)* ● *Antique handkerchiefs filled with potpourri become sachets of a sentimental variety.* ● *Not only for the birds: These pine houses, imaginatively patterned, belong indoors and out. Buy plain from the Holiday Hill Gift Shop and paint them yourself.* ● *Trim a basket with luxurious fabric and lace to create a box both decorative and useful.* ● *Live herbs and clay pots from Timothy Mawson Books & Prints are this season's greenings.* ● *For someone who likes a sleek look: stainless steel siphon and demitasse set from Sointu.* ● *For that Christmas morning wake-up call: Zona's bed tray with perky tea set from La Boutique de Marie Claire.* ■

Editor JUDY T. KENNEDY
Photographer MARCUS TULLIS

What makes these gifts special can't



be bought. From the pitcher

filled with roses in full bloom





to the sachets created

from vintage handkerchiefs



and a

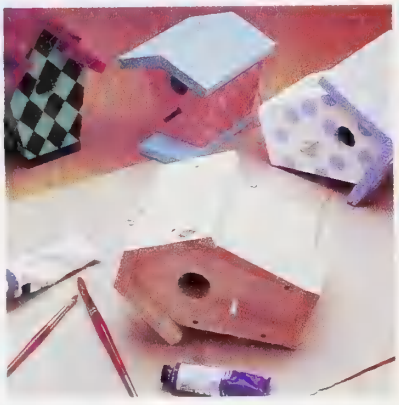


favorite potpourri,

each gift was thoughtfully  put together



with someone's personality and interests



in mind. Just about all you need to create



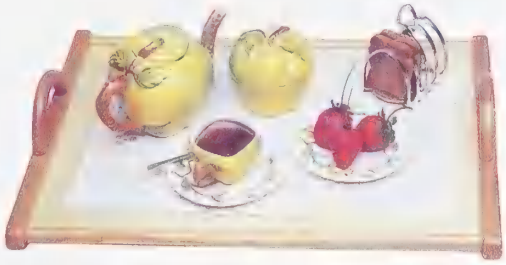
memorable gifts for people on your list are



resourcefulness and a little imagination.



As these examples show, the best presents



wrap up a little of you.



RETREAT TO SIMPLICITY

An 18th-century rustic stone farmhouse inspires interiors both simple and resourceful





Alderney, the most windswept of the Channel Islands off the coast of France, isn't even on some maps. Barbara and Didier Wirth chose it as their family "hideout" precisely for that reason. Alderney's tidy, pastel-painted farmhouses (the Wirths' dates from the 18th century) are a civilized contrast to the rugged terrain. The island attracts sailors, fishermen and vacationers who love water and wind—people whose lives are unfettered by convention and routine. And the Wirths' home reflects this nonchalance. "I couldn't do anything very sophisticated because the house is very old," explains Mrs. Wirth.

"Since the walls are stone, there are no even, flat surfaces. The best solution was to paint everything white to keep it fresh and simple," with white curtains to match. Color, primarily yellow, is used as an accent.►

Top: **Telegraph Bay, a mile walk from the house.**
Above left: **The Wirths' house, originally "two rooms down, two rooms up."**
Left: **Coconut matting on the stairs and in the bedrooms helps muffle footstep sounds.**
Right: **Living room of the house, which was renovated in 1982.**





RETREAT TO SIMPLICITY

If it's not an open-air picnic, it's a relaxed dinner with sunny-colored dinnerware, paper napkins, rattan mats and roses at each place





RETREAT TO SIMPLICITY



While Barbara Wirth was growing up, her nanny made these needlepoint pictures of National Trust houses and gardens which hang on the wall by the landing. The smallest picture is of the house in Alderney.



Windows in curious places are predictable in an old house. The one where Mrs. Wirth stands—at the stair landing—overlooks the courtyard, "which is like a little theater. When you're there, you feel people all around you."



The windows in the kitchen are level with the counter, so food is easily passed into the garden. A typical island lunch: fresh green salad, cheeses and ham, berries with clotted cream from the island's dairy, apple cake.



Walls of the farmhouse are 25 inches thick, creating a deep windowsill for this light-silhouetted vase of roses. Mrs. Wirth grows plants "that can take care of themselves": hardy climbers, geraniums, roses and herbs.

Accoutrements of easy living: handwoven dhurrie rugs, improvised closets and lightweight cotton curtains simply tied to a rod



All the beds wear down duvets and graphic American quilts. In the Wirths' teenage son's room, even the dhurrie imitates a quilt pattern. Posters and works by young artists decorate the walls of the house.



The son's room is located on the second floor of the kitchen addition; its only entrance is from the courtyard. Thus a resident sink, handmade in Mexico, is handy for brushing teeth without going outside.



Victorian beds for the Wirths' daughters came with the house. The sheepskin-lined raffia clogs, bought in Brittany and worn by French farmers at open winter markets, are perfect for coddling cold feet around the house.



For lack of closets, Mrs. Wirth added shelves and hanging space to two corners of the guest room and concealed them with a curtain hung from a carved wooden valance.►





RETREAT TO SIMPLICITY

The garden reflects this family's belief that "things should take care of themselves"

Alderney's only link to civilization is a boat that comes each Thursday loaded with everything an islander could ever need. Until the boat comes, people make do with what they have. This hardy way of life encourages thriftiness, resourcefulness and an appreciation for simple, natural things. Barbara and Didier Wirth have no silver to polish, no antiques to worry about. Everything is simple and easy to use. When a Staffordshire pitcher Mrs. Wirth bought proved too fine, she decided that all accessories should be at "the same level, or the whole look breaks down." To simplify decorating, she sticks to one color scheme—yellow and white. "If I don't find the right color of something, I do without."

The garden fends for itself. Because the wind and salt air are so fierce, certain plants can't be grown. Every spring, the garden must be washed down to remove coats of salt. However, the courtyard offers some protection from the wind and provides plenty of wall space for hardy climbers. Teak furniture, built from a kit, was chosen because it, too, weathers well.

One of the greatest worries for this sea-conscious family is whether the fish are biting. If the fishermen are lucky, the Wirths will enjoy bass fillets baked with tarragon branches, butter, pepper and white wine, served with new potatoes and a green salad. All are simple, natural ingredients—like the decorating—and just as inviting.■

Photographer MICHAEL DUNNE

Above left: **Roof was raised six inches to add dormer windows in the girls' room.** ***Left:*** **Open storage works best for instant access.** ***Opposite:*** **Baskets are used for marketing or as serving pieces. Chairs are woven of split chestnut.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION





NEW MEMBER OF THE FARM COMMUNITY

Stripped of any extraneous ornament, these present-day farm-shaped structures have the clarity of pure geometry ►



NEW MEMBER OF THE FARM COMMUNITY

Windows throughout were placed with care to frame the views and open the house to nature



Nestled on the crest of a hill in the middle of two hayfields, this group of buildings was designed by Keith Hone to look perfectly natural on the New Jersey farmland. Yet as one approaches what appears to be a barn, shed and silo, the clean geometry of the stripped-down structures becomes apparent. And once inside the compound, you understand its purpose. The "barn" houses the main living space; the silo serves as additional sleeping quarters; and the shed contains the garage and work space. These buildings were born out of Basil and Rilda Hone's desire for a smaller house to suit their retirement. However, when their house hunt brought them to this desirable site, they chose to be more adventurous. "It suddenly dawned on us," Mrs. Hone recalls, "that in our son Keith, an architecture student at Columbia, we had an in-house architect."

Before the project was over, the whole family was participating, many with very newly acquired building skills. Mr. Hone, recently retired, was recruited when a new general contractor was suddenly needed, though, according to his wife, he had never so much as changed a light bulb. "The most exciting moment," Mrs. Hone recalls, "was when the whole family gathered and the first tall beam was raised. Keith quietly took charge, and it was then I realized that Keith





had become a professional architect and was no longer my student son."

For Keith the process proved inspirational. "I came to see the making of a home as a group of individuals coming together in a particularly dynamic way," he says. His parents wanted a house that could serve as a gathering place for friends and family on holidays and weekends, yet still be intimate for the two of them. Placing some of the bedrooms in the separate silo structure was his solution.

Moreover, it was an expression of his contemplations of the dualities of man and nature, individual and society suggested by the landscape. "Each of the four dominant views from the building site came to hold specific symbolic meaning," Keith explains. "The eastward view of the town, dominated by the white steeple, is associated with notions of society. To the west, a gentle meadow rises above eye level, inviting introspection and symbolizing the place of the individual. The southern view of a single barn and gridded orchard speaks of settlement, the sublimation of nature to the individual. Finally, the north is dominated by a single range of hills, a place of mystery and unchecked nature."

Windows were placed with care to frame these views. "The house has brought us closer to each other and to nature," Mrs. Hone says. "We are constantly in contact with the life of the fields and sky."■

—SUSAN ZEVON
Photographer LANGDON CLAY

The expansive dimensions of the living room *(above and opposite page)* were in part determined by Mrs. Hone's quilt collection, which became an integral part of the architecture. Each of the bedrooms stacked in the silo has its own window seat *(left).*

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CLOSE-UPS

WHAT TO LOOK FOR, HOW TO DISPLAY: HERE, FAVORITE OBJECTS FROM DESIGNERS IN THIS ISSUE



MICHAEL DUNNE

SOME PEOPLE HAVE ALL THE SERENDIPITY! This Portuguese pottery *(above)* is a prime example of Barbara Wirth's faculty for finding valuable or agreeable things without trying. These dishes, chanced on in a country market "agree" in both their blue/yellow/white coloring and rustic style with a sunny corner of Mrs. Wirth's Channel Islands cottage *(pages 68 to 75)*. We personally feel that serendipity is a faculty acquired with practice, rather than inherited, and suggest that you can pick up many varieties of highly collectible peasant-style pottery in antiques shops and flea markets for a song.

IF YOU'VE TAKEN A SHINE TO LUSTERWARE, we share your enthusiasm. This technique of applied copper or silver decoration, usually used on soft paste (earthenware), developed in late-18th and early-19th-century England. Silver luster was much used to create "poor men's tea sets," but we prefer the copper alloy, which on china produced pink tones, on earthenware, a rosy copper. This bone china tea set from Charlotte Moss *(below)* has luster shell decorations. It was made by Minton in the early 1800s, and as was typical, included both tea and coffee cups. Look for lusterware jugs, jars and vases when you travel here and abroad. As your eye for it develops, you'll easily recognize and appreciate the more refined pieces. Note how pieces of fruit interspersed with the china add life to the collection.



LIZZIE HIMMELL

TARTAN PLAIDS MIX SO WELL WITH OTHER PATTERNS, from needlepoint to prints, that we hated omitting this photo *(above right)* from our coverage of Charlotte Moss's shop *(page 48)*. The throws, once used in the chilly houses of another era, are widely available today and highly collectible for your home. Tip: Try using one as a tablecloth. Another collectible: Scottish tartan ware boxes made of wood, then painted *(right)*. Smith of Mauchline, the largest manufacturer, soon mechanized this 1820s technique, using tartan-painted paper glued onto the wood. It is difficult to distinguish the two techniques, even with a powerful magnifying glass, but do look for the craftsman's touch of painting the wood black, often with gold, at the joints.

LIZZIE HIMMELL



FELICIANO

—PHYLLIS BARTLETT



What makes a dinner Deluxe.

It's sole tarragon instead of fried fish. Silver instead of silverware. It's soft light, exotic flowers and that bottle of wine you've kept in the cellar.

Naturally, instead of ordinary vegetables, you chose Deluxe. Exquisitely sweet baby carrots. Crisp broccoli, every spear perfection.

It's the difference between a meal and an experience.

Birds Eye® Deluxe. Dinner will never be the same.

GIFTS OF GOOD TASTE

Original ideas for you to recreate from the kitchens of eight imaginative cooks



Cookbook author Judith Olney's trompe l'oeil Scotch shortbread. Dusted with confectioners' sugar to look like a wheel of brie and presented on a cheese basket, this traditional dish becomes an amusing gift. Use your imagination and garnish with chocolate leaves or tie with a ribbon.►

GIFTS OF GOOD TASTE



Liquid jewels: Parsley, tomato-pepper and orange savory sauces from cookbook author Emalee Chapman *(above)* top everything from pasta to sole. Judith Olney's pomander *(below)* is made with a grapefruit instead of an orange.



Elegant white and dark chocolate-coated Florentines from cookbook author Susan Costner *(above)*. Sweet treats *(below)*: variations on the chocolate chip cookie from cooking teacher Bea Delpapa; and oatmeal tea bars from innkeeper Toni Tacoma Bent.







Cook/baker Amanda Hewell's fig and apricot honies *(above)* and oatmeal-pumpkin bread. *Below:* Red pepper mustard from cooking teacher Madeleine Kamman; pears in ginger syrup from cookbook author Elizabeth Schneider; gingerbread "tags" from Susan Costner.



Oranges in pomegranate syrup and irresistible pistachio cookies from Amanda Hewell *(above)*. A rich ginger pound cake garnished with crystalized ginger from Madeleine Kamman, *(below)*. Toni Tacoma Bent's apricot bread.■





RECIPES BEGIN ON PAGE 96

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Editor SARAH BELK
Photographer MICHAEL SKOTT



OUR MOST EXCITING FLAVOR. WE CALL IT VANILLA.

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Specialty Delivery

By SARAH BELK



To give these delicious gifts this holiday, all you need to do is make a call



GREAT GRAPES!
For a gift with spirit, pair this very sophisticated juice made from Colombard-Semillon grapes ($6.50) with a minimalist ice bucket from Simon Pearce ($90).

FLORAL DRESSINGS
For a breath of the 16th century, we're mad for these delicately scented rose and lavender vinegars from England. Whisk with light olive oil and drizzle on fruit salads or mixed greens ($5.50 each).



NOEL PASTA
Savor the exotic pastas by Gaston Dupré, Inc. From lobster to squid ink, they're the hottest gifts around ($3.50 for an eight-ounce bag; any combination of six, $23 plus $3.50 for shipping and handling).



SWEETHEART TREE
Pour semisweet chocolate into a parchment-lined heart-shaped pan. Let set, unmold, then wrap in foil and hang on a topiary tree. A 36-inch tree is $75.



POUF!
Quick soufflés by Soufflé de Paris are a thoughtful gift for the busy hostess. Simply bake and serve for elegance in a pinch. Flavors include hazelnut *(above)*, chocolate, Cointreau and Roquefort ($7 each).



CHOCOLATE BRILLIANCE
These elegant silver and gold dragées, made with the finest Belgian chocolate by Le Chocolatier Manon, are *the* after-dinner treat ($22 per pound).

KAREN SCHULD



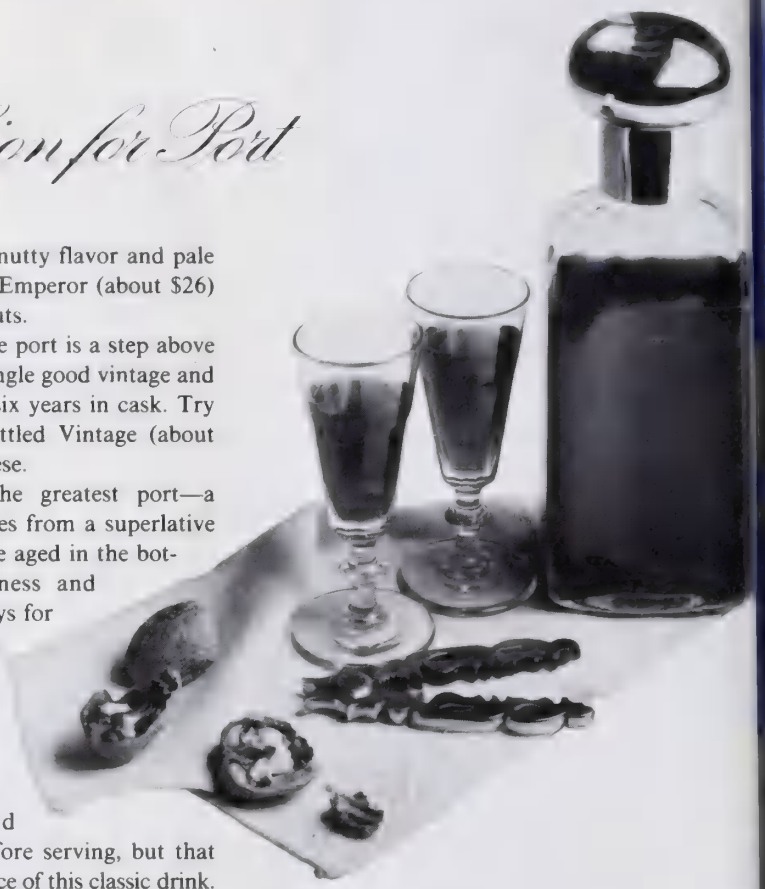
PURE PLEASURE
From Clearbrook Farms and Sorrell Ridge: luscious, sugar-free fruit spreads. (Clearbrook Farms, $17.50 ppd. for three 12-ounce jars; Sorrell Ridge, 12 10-ounce jars, $25.)■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

The Fashion for Port



Suddenly, serving or ordering a glass of rich, fruity port after dinner is "in." Why? Because it's the last undervalued classic wine; because serving a dessert wine is now fashionable; and most of all, because people are discovering how delicious it is.

If you haven't yet discovered the whole family of ports—golden-hued, nutty-flavored tawny port; deep-colored, fruity ruby port; and the great, richly sweet vintage port—this is the season to start. Cold fall evenings and blustery winter nights call for a drink with warmth and sweetness as an accompaniment to dessert or to evening reading by the fire. Here's a brief introduction to the styles:

- Ruby port is a blend of young ports aged about three years in the cask. Try Fonseca Bin 27 (about $13) with a not-too-sweet chocolate dessert.
- Tawny port, aged eight years or more in cask, has a lingering nutty flavor and pale color. Try Graham's Emperor (about $26) with nut cakes and nuts.
- Late-bottled vintage port is a step above ruby, a port from a single good vintage and bottled after four to six years in cask. Try 1979 Taylor Late-Bottled Vintage (about $14) with Stilton cheese.
- Vintage port is the greatest port—a blend of the best wines from a superlative vintage. It needs to be aged in the bottle to gain smoothness and bouquet. The best buys for drinking now are the '70s (about $40) and the '75s (about $25). Our favorites: Taylor and Fonseca. Vintage port has heavy sediment and must be decanted before serving, but that just adds to the romance of this classic drink.

CALIFORNIA'S NEW SUPER CABERNETS

Now that just about everyone has learned that California's best wines are labeled with the name of the grape used to make it, there's a new trend: super Cabernet Sauvignons that don't say Cabernet on the label. The reason is that more and more California wine makers want to blend Cabernet with generous amounts of Merlot, Cabernet Franc and other grapes, as is done in Bordeaux. They feel restricted by varietal labeling, which requires that at least three-quarters of the wine be from the grape on the label. So they're offering these blends under proprietary or trade names. These bottlings may state nothing more informative on the label about the grapes used than "red table wine."

That there's no shortage in quality, however, might be guessed from the price tags—from $15 to $50. Are these super Cabernets worth it?

For a special splurge, the answer is yes. The granddaddy of these luxury blends is the Insignia bottling, first produced by Joseph Phelps in 1974. Depending on the year, the blend may be predominantly Cabernet or Merlot, as is true of *cru classé* Bordeaux. The '82 (about $25) is superb.

The most publicized of these tip-top reds is the Opus One, produced from California grapes by Robert Mondavi in a joint venture with Baron Philippe de Rothschild of Château Mouton-Rothschild. At $50 it's also the most expensive, but it does taste the way a $50 wine should taste: wonderful. (The '81 is especially fine.) Joining this select company are Rubicon (about $30) and Dominus (about $35) as well as two that offer especially good value: the elegant Lyeth red (the '82 is about $15) and the rich Carmenet (the '82 is about $20). If you're curious about how good a California wine can be, try the new super Cabernets.

A CLASSIC CHAMPAGNE COCKTAIL

We first enjoyed one of the best and simplest Champagne cocktails at Château Prieuré-Lichine in Bordeaux. Alexis Lichine, our host, simply added a dash of cassis (we like the Trenel Fils crème de cassis—about $13) to a glass of good dry sparkling wine, just enough to turn it a charming rosé color and add wonderful fruity flavors.

Champagne is unnecessarily subtle and expensive for this pretty cocktail. Lichine used a good-value sparkling wine from the Loire Valley. We like the dry Bouvet Brut or Gratien & Meyer Brut (each about $9), which are so reasonably priced you can fill a punch bowl for holiday parties. Add a few strawberries for a festive garnish. ■

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TOM YEE



GEORGE BENNETT

Deck the halls with red and white tulips *(above)* instead of poinsettias and holly for a change. Carolyn Guttilla *(right)*. A demilune table set for an intimate family dessert gathering *(below)*.



Designer Carolyn Guttilla shares her family's holiday traditions and ideas for making your home sing with Christmas cheer

We always wait until Christmas Eve to decorate the tree. It's a tradition in our family that we anticipate every year. Our holiday preparations actually begin right after Thanksgiving when I start forcing the amaryllis and the paper-white narcissus. Christmas to me is always red, green and white, so I literally flood the house with those colors. I change slipcovers, hang garlands of princess pine and arrange masses of shiny winesap apples throughout the house. It seems I enjoy the preparations more than Christmas itself!

Christmas Eve is usually a work day and since I work out of my home, I never have time to do all the cooking for our annual tree-trimming party. I bake a ham and serve it buffet-style with a variety of mustards and fresh breads from a local bakery. We usually have a salad or two—one we like in particular combines blanched green beans, tomatoes and basil—which, like the rest of the meal, can stand at room temperature for several hours. Close friends and neighbors sip eggnog, mulled wine and nonalcoholic sparkling cider while they munch, visit, reminisce and trim the tree.

When the last guest leaves, the family sits down to dessert together. I usually make something—such as this rice pudding with glacéed strawberries—and complement it with bakery-made pastries. There is always a gift at everyone's place, a kind of prelude to the most magical part of all: the stocking presents! This kind of Christmas Eve celebration enables us to spend quality time with friends and family.■



In about one minute, a jarful of C
in your microwave becomes a delicio
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It's easy. It's marvelous. A



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The marvelous microwave



Actual cooking time 1

Uncle Beni

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

A special Christmas gift from your microwave oven: a traditional fig pudding that cooks in 23 minutes instead of the usual 2-1/2 to 3 hours it takes to steam on top of the stove. And as an added bonus, it can be made 2 to 3 weeks ahead of time, wrapped and refrigerated. All you have to do on Christmas day is place the pudding on a microproof serving plate and reheat it quickly in the microwave oven.

This recipe can be varied in many ways. Use any kind of nuts you like, add raisins or substitute mixed candied fruit, citron or candied orange or lemon peel for the cherries. Garnish the top with any of the fruit or nuts used to make the pudding. For a special touch, pour warm brandy over the pudding and ignite just before serving.

CHRISTMAS FIG PUDDING

- 1 12-ounce package dried figs, snipped (about 2 cups)
- 8 tablespoons unsalted butter, room temperature
- 3/4 cup firmly packed dark brown sugar
- 2 eggs
- 1 teaspoon vanilla
- Grated zest of 1 large orange
- 1 cup all-purpose flour
- 1 cup fresh white bread crumbs
- 1 teaspoon baking soda
- 1 teaspoon cinnamon
- 1/2 teaspoon freshly grated nutmeg
- 1/2 teaspoon ground ginger
- 1/2 teaspoon allspice
- 1/2 teaspoon salt
- 1 tart apple, peeled, cored and diced
- 1/2 cup coarsely chopped nuts (pecans, walnuts, almonds or hazelnuts)
- 1/2 cup coarsely chopped red candied cherries or other candied fruit
- 1/3 cup Madeira
- 1/4 cup orange juice
- Red and green candied cherries or other candied fruit or nuts, to garnish

☐ Place figs in medium-size microproof bowl. Add enough water to barely cover figs. Microcook on high 4 minutes. Stir gently and set aside.

☐ In large bowl beat butter and brown sugar until light and fluffy. Add eggs and beat until blended. Beat in vanilla and orange zest. Set aside.

☐ In another large bowl combine flour, bread crumbs, baking soda, cinnamon, nutmeg, ginger, allspice and salt and stir gently. Add apple, nuts and candied cherries. Stir until well coated.

☐ Drain figs thoroughly and add to flour mixture. Stir until figs are well coated. Add to reserved butter mixture and stir until blended. Add Madeira and orange juice. Stir until thoroughly combined.

☐ Spoon mixture into well-buttered 2-quart microproof ring mold and smooth top. Cover loosely with plastic wrap. Microcook on low (30 percent power) 10 minutes. Rotate dish one-half turn. Microcook on low (30 percent power) 10 minutes. Uncover and microcook on high 2 to 3 minutes or until wooden toothpick inserted near center of ring comes out clean and top is still slightly moist.

☐ Cool in pan on rack 15 minutes. Invert onto serving dish and garnish with candied fruit. Serve warm with hard sauce or crème Anglaise *(recipes below)*, or cool completely, wrap in aluminum foil and refrigerate.

☐ To serve, remove foil and reheat on microproof serving plate or platter on medium (50 percent power) 6 to 8 minutes. Serves 10 to 12.

HARD SAUCE

- 8 tablespoons unsalted butter, room temperature
- 2 tablespoons brandy
- 1 cup confectioners' sugar, sifted

☐ In medium bowl beat butter until very fluffy. Add brandy and beat until blended. Gradually add sugar and continue beating until very fluffy. Spoon into serving dish and refrigerate until well chilled. Makes about 1 cup.

CREME ANGLAISE

Close friends and neighbors sip eggnog, mulled wine and nonalcoholic sparkling cider while they munch, visit, reminisce and trim the tree.

When the last guest leaves, the family sits down to dessert together. I usually make something—such as this rice pudding with glacéed strawberries—and complement it with bakery-made pastries. There is always a gift at everyone's place, a kind of prelude to the most magical part of all: the stocking presents! This kind of Christmas Eve celebration enables us to spend quality time with friends and family.■



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One has real beef beef sauce.

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The marvelous microwave



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GIFTS OF GOOD TASTE

Continued from page 85

SHORTBREAD

- 12 tablespoons butter, cut into small pieces
- 1/4 cup granulated sugar
- 1-1/2 cups all-purpose flour
- 1/4 cup cornstarch or rice flour

☐ In bowl cream butter and sugar. Sift in flour and cornstarch. Blend with fingertips until mixture resembles coarse meal. Press into generously sugared 8-inch cake pan; flatten with palms. Place baking sheet on top of cake pan; invert to unmold. (*Note:* If dough cracks, press back into pan and repeat.) Using a knife, score the dough into 8 wedges. Bake in preheated 350° oven 25 minutes or until pale biscuit color. Cool in pan 10 minutes; transfer to rack and cool completely. Dust with confectioners' sugar and garnish with chocolate leaves if desired.

PARSLEY-BASIL SAUCE

- 1 cup fresh parsley leaves
- 1/2 cup fresh basil leaves
- 3/4 cup olive oil
- 1 tablespoon capers or chopped green olives
- 3 to 4 small cloves garlic, peeled (optional)

☐ In food processor puree parsley, basil and olive oil. Mix in capers. Pour into glass jar or bottle and add garlic cloves. Makes about 1-3/4 cups. (*Note:* Use as a sauce for meats, rice, pasta, vegetables or salads.)

TOMATO-PEPPER SAUCE

- 1/4 cup plus 2 tablespoons olive oil
- 1 teaspoon dried oregano
- 2 medium, ripe, unpeeled tomatoes, sliced
- 1/2 red, green or yellow pepper, coarsely chopped

☐ In skillet heat 2 tablespoons olive oil. Add oregano and stir 1 minute. Add tomatoes and 2 tablespoons of the peppers. Cover and simmer 5 to 6 minutes or until softened.

☐ In food processor puree cooked tomato-pepper mixture and pour into glass jar or bottle. Add remaining olive oil and peppers: Shake before serving. Makes about 1-3/4 cups. (*Note:* Use as a sauce for pasta, rice or fish.)

SAVORY ORANGE SAUCE

- 3/4 cup olive oil
- 1/2 cup strained fresh orange juice
- 1 teaspoon Dijon-style mustard
- 1/8 teaspoon cayenne pepper or paprika
- 2 tablespoons red currant jelly
- 2 tablespoons red wine vinegar

☐ In bowl whisk together 1/2 cup olive oil, orange juice, mustard and cayenne. Pour into glass bottle or jar.

☐ In saucepan combine jelly, vinegar and remaining 1/4 cup olive oil. Stir over medium heat until jelly melts. Add to orange mixture and shake well to combine. Makes about 1-3/4 cups. (*Note:* Use as salad dressing or sauce for poultry or fish.)

FLORENTINES

- 1/2 cup plus 2 tablespoons sifted flour
- 1 cup best quality mixed candied fruits
- 1 cup finely chopped blanched almonds
- 1/2 cup finely chopped blanched hazelnuts

(Continued on page 101)

Tales of a Tasty Christmas

As Told By Cure|81

Christmas Future.



You needn't wait until Christmas to open a CURE|81® Ham. Serve this festive appetizer for a holiday gathering while Christmas is still in the future. Ham-Pineapple Boats.

- 1 DEL MONTE® Fresh Pineapple
- 3 cups CURE|81® Ham cubes (¾-inch)
- 1 pkg. (8 oz.) cream cheese, softened
- ½ cup sour cream
- 2 T. honey
- 2 T. Dijon mustard

Cut pineapple, including crown, in half. With knife, scoop out fruit, leaving ½-inch shell. Remove and discard core. Cut fruit in ¾-inch chunks, reserving 2 T. juice. Combine ham and fruit in pineapple boat.* Combine reserved juice with remaining ingredients; mix well. Serve as dip for fruit and ham. 30-40 appetizers. Dip variation: Mix 8 oz. cream cheese, softened, with 3 T. reserved juice and 3 T. prepared chutney. *Make ahead directions: prepare as directed but store ham and pineapple separately. Toss together just before serving.



CHRISTMAS PRESENT.





When Christmas comes but once a year, it would be a shame to let the day pass without a CURE 81® Ham. Tender, juicy, and flavorful, it's always lean, always delicious, always the ham you can depend on. Because it's boneless, it's a snap to carve. And because it's fully cooked, all you need to do is warm it — but we suggest you make it even more special with this old fashioned glaze that brings back memories of Grandma's house. Holiday Ham & Raisin Glaze.

1 CURE 81® Ham (3-4 lbs.)
½ cup packed brown sugar
2 T. cornstarch
1¼ cups water
½ cup DEL MONTE® Natural Raisins
3 T. lemon juice
2 tsp. Dijon mustard
¼ tsp. ground cinnamon

Score ham and place in shallow baking pan; add ¼ cup water. Cover with foil. Place in cold oven set at 325°F. Bake 1½ hours. Meanwhile, combine brown sugar and cornstarch. Stir in water. Cook, stirring constantly, until clear and thickened. Stir in DEL MONTE® Natural Raisins and remaining ingredients. Spoon half of glaze over ham. Continue baking uncovered ½ hour. Serve remaining glaze with ham. Garnish with orange slices and parsley. Serves 10-12.

CHRISTMAS PAST.



Why put an end to a good thing after Christmas is past? Serve a CURE|81® Ham after Christmas to someone special. Since it's lean, even the gentleman pictured needn't worry about fat intake. And this omelet is a great way to enjoy leftover ham. Ham & Cheese Oven Omelet.

6 eggs, separated
2 T. milk
¼ tsp. salt
CURE|81® Ham, thinly sliced
½ cup shredded LAND O LAKES® Mild Cheddar Cheese
½ cup medium white sauce

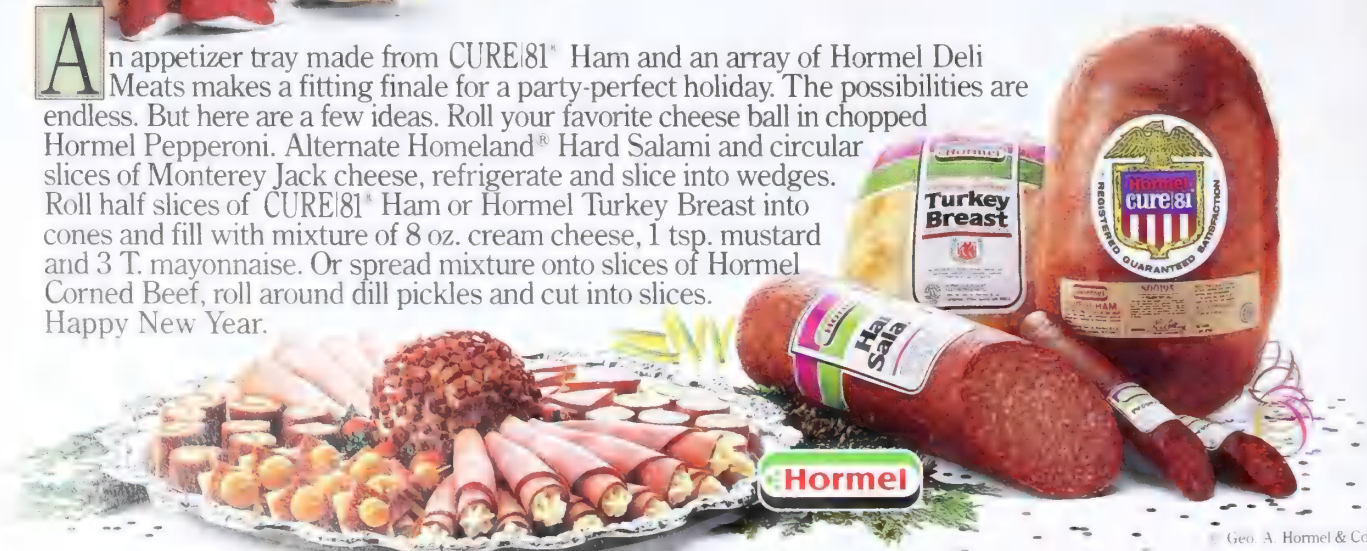
Beat egg whites until stiff. Combine egg yolks, milk, and salt; beat until thick. Fold yolks into whites. Pour into hot, well-greased 10-inch oven-proof skillet; gently smooth surface. Cook over low heat 10 minutes until underside is golden brown. Bake at 325°F, 10-15 minutes, or until top is firm. Remove from oven. Make deep crease across center of top; loosen edges with spatula. Place ham on half of omelet. Slip spatula underneath other half. Tip skillet to loosen, and fold gently. Turn onto serving platter. Top with cheese sauce. Garnish with shredded cheese. Cheese Sauce: Use your favorite white sauce recipe (½ cup) and add ½ cup LAND O LAKES® Mild Cheddar Cheese. Stir over low heat 'til blended.
Serves 2-3.



THE FINAL CHAPTER.



An appetizer tray made from CURE 81® Ham and an array of Hormel Deli Meats makes a fitting finale for a party-perfect holiday. The possibilities are endless. But here are a few ideas. Roll your favorite cheese ball in chopped Hormel Pepperoni. Alternate Homeland® Hard Salami and circular slices of Monterey Jack cheese, refrigerate and slice into wedges. Roll half slices of CURE 81® Ham or Hormel Turkey Breast into cones and fill with mixture of 8 oz. cream cheese, 1 tsp. mustard and 3 T. mayonnaise. Or spread mixture onto slices of Hormel Corned Beef, roll around dill pickles and cut into slices. Happy New Year.



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GIFTS OF GOOD TASTE

Continued from page 96

- 5 tablespoons unsalted butter
- 1/2 cup firmly packed dark brown sugar
- 2 tablespoons light corn syrup
- 6 ounces best quality semisweet chocolate, broken into small pieces
- 6 ounces best quality white chocolate, grated (chill first to make this easier)

☐ In bowl mix first 4 ingredients.

☐ In large saucepan combine 4 tablespoons butter, brown sugar and corn syrup. Place over low heat and stir until butter is melted and sugar dissolved (do not boil). Remove from heat and stir in fruit and nut mixture.

☐ Drop batter by scant teaspoons, 3 inches apart, onto nonstick baking sheet. Bake in a preheated 325° oven 10 to 12 minutes or until edges are light brown. Cool on baking sheet. Transfer to paper towels to absorb excess butter.

☐ In saucepan melt semisweet chocolate and remaining butter over low heat. Using a small pastry brush, brush the bottoms of half the cookies with a thin layer of the dark chocolate. Cool chocolate-side-up on rack.

☐ In double boiler, melt the white chocolate (thin with a small amount of boiling water if necessary). Brush the remaining cookies with a thin layer of the white chocolate. Cool chocolate-side-up on rack. Makes 2-1/2 to 3 dozen.

POMANDER

☐ Use a skewer to make holes in grapefruit, then press in cloves to cover fruit. Dust with cinnamon and tie with a ribbon.

ALMOND BUTTER SECRETS

- 3/4 cup all-purpose flour
- 1/4 teaspoon cinnamon
- Pinch freshly grated nutmeg
- 1/4 teaspoon salt
- 1/4 teaspoon baking soda
- 8 ounces blanched almonds, toasted
- 8 tablespoons unsalted butter, room temperature
- 4 ounces cream cheese, room temperature
- 1/2 cup light brown sugar
- 1 egg, room temperature
- 1 to 2 teaspoons almond or vanilla extract
- 6 ounces good quality semisweet chocolate, broken into 24 1/2-inch cubes
- Confectioners' sugar for dusting

☐ In bowl combine first 5 ingredients.

☐ In food processor process almonds 4 minutes or just until a smooth butter is formed. Scrape into medium bowl, add butter and cream cheese and beat by hand until creamy. Add brown sugar, egg and almond extract and beat vigorously until well incorporated. Add flour mixture and mix thoroughly.

☐ Working quickly, form dough into walnut-sized balls; press 1 piece of chocolate into center of each and seal dough completely around it. Place on unbuttered baking sheet and bake in a preheated 375° oven 12 to 15 minutes or until golden brown. Cool, sift confectioners' sugar over cookies. Makes 2 dozen.

CHOCOLATE ALMOND COOKIES

- 1 batch almond butter cookie dough *(see previous recipe)* rolled into walnut-sized balls without chocolate centers
- 1 egg white, lightly beaten with 1 tablespoon water
- 1/2 cup finely ground almonds
- 6 ounces good quality semisweet chocolate
- 2 tablespoons light corn syrup
- 2 teaspoons orange liqueur, such as Grand Marnier

☐ Dip cookies into egg white and then into nuts. Press thumb into each cookie to make an indentation. Place on unbuttered baking sheet and bake in preheated 375° oven 12 minutes or until golden brown. (*Note:* If cookies have lost indentation, press again lightly.) Cool on rack.

☐ Melt chocolate, corn syrup, liqueur and 1 tablespoon water in double boiler over simmering water, stirring well to mix thoroughly. Fill indentation with chocolate mixture. Cool 2 hours. Makes 2 dozen.

ENGLISH OATMEAL TEA BARS

- 4 tablespoons light corn syrup
- 8 tablespoons butter
- 1/2 pound light brown sugar
- 1 teaspoon vanilla extract
- 3 cups rolled oats
- 1/2 cup chopped walnuts, optional
- 1/2 cup golden raisins or chopped dates, optional

☐ In saucepan combine corn syrup, butter, brown sugar and vanilla over low heat until melted. Stir in oats, nuts, raisins or dates and mix well.

☐ Press mixture into a buttered 9 by 13-inch pan and bake in preheated 300° oven 10 minutes. Stir mixture well, then press back into pan. Bake 10 minutes longer. Do not overbake. (*Note:* cookies should be chewy.) Cut into 1-1/2 by 2-inch bars while still warm. Cool completely in pan. Makes 2 dozen.

FIG HONEY

- 1/2 pound best quality dried black or brown figs, stemmed and halved
- 1-1/4 cups buckwheat or thyme honey

☐ Place figs in medium saucepan and add just enough water to cover. Bring to boil, then simmer over low heat until water is absorbed. Remove from heat, cover and cool completely.

☐ Puree in food processor until smooth. With motor running, pour in honey. Makes 2 cups. (*Note:* Do not refrigerate.)

APRICOT HONEY

☐ Proceed as for fig honey *(above)*, substituting dried apricots for figs and pale honey for the buckwheat honey.

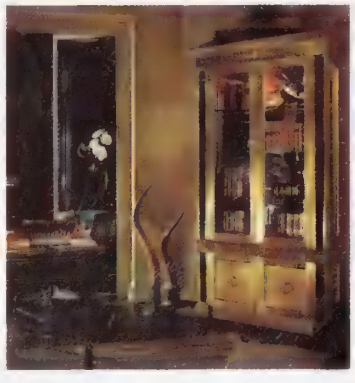
OATMEAL-PUMPKIN BREAD

- 1-1/2 cups oatmeal
- 1 tablespoon plus 2 teaspoons active dry yeast
- 2 tablespoons maple syrup
- 1/2 teaspoon finely grated fresh ginger
- 1/4 cup bran
- 9-1/2 to 10-1/2 cups all-purpose flour
- 1-1/2 tablespoons kosher salt
- 1 cup prepared pumpkin puree
- 4 tablespoons butter, melted and cooled
- 1 egg, beaten with 2 tablespoons milk

(Continued on page 102)

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GIFTS OF GOOD TASTE

Continued from page 101

☐ In food processor process oatmeal to fine powder.

☐ In very large bowl make the "sponge" by combining 3 cups warm water with yeast, maple syrup and ginger. Stir to dissolve yeast. Add bran, oatmeal powder and 3-1/2 cups flour. Stir to combine, then beat 100 strokes. Cover tightly and set aside at room temperature 2 to 6 hours.

☐ To the sponge, add salt, pumpkin and butter and mix well. Add 6 cups flour. Stir, then mix with hands until shaggy but cohesive. Knead, adding up to 1 cup flour as necessary, until dough is soft but smooth and elastic. Place in large oiled bowl, turn to oil top and cover. Let rise until doubled in bulk. Punch down, cover and let rise again until doubled in bulk.

☐ On floured board turn dough out of bowl, knead 4 to 5 times and divide into thirds. (*Note:* One-third is enough to make a standard 9 by 5-inch loaf. If desired, roll remaining thirds into ropes and twist together for a larger, Italian-style loaf.) Form pieces into desired shapes and place in buttered loaf pans or on parchment-lined, lightly floured baking sheets. Cover loosely and let rise. For pan loaves, let rise until center is 1/2 inch above pan rim; for free-form loaves, let rise until puffy but not doubled.

☐ Slash loaves decoratively with sharp knife, brush lightly with glaze and bake in preheated 400° oven 45 to 50 minutes or until crisp on all sides and hollow sounding when thumped on bottom. Cool on rack.

BELL PEPPER MUSTARD

2 tablespoons olive oil
2 medium red peppers, seeded and cut into 1/3-inch strips
2 medium yellow peppers, seeded and cut into 1/3-inch strips
1 tablespoon tomato paste
1 tablespoon sherry vinegar
Salt, freshly ground pepper to taste
2 4-ounce jars Dijon-style mustard
Pinch cayenne pepper
2 to 3 drops freshly squeezed lemon juice

☐ In large saucepan heat oil. Add peppers and toss to coat. Add tomato paste, vinegar, salt and pepper. Cover and simmer about 20 minutes or until peppers are soft. Uncover and simmer until liquid completely evaporates and peppers become mushy. Strain through large sieve into bowl, working mixture through with the back of wooden spoon.

☐ In food processor process pepper mixture, mustard, cayenne and lemon juice. Add salt and pepper to taste. Makes about 2 cups.

ASIAN PEARS IN SYRUP

Note: Small Asian pears—available at specialty food stores—retain their shape and firm texture when simmered in this sharp, gingery syrup.

8 small Asian pears, about 1/4 pound each, or 4 large Asian pears (or substitute 2 pounds firm Seckel pears), halved, stemmed and cored
6 cups water mixed with 3 tablespoons freshly squeezed lemon juice
4 cups white grape juice (or part apple, part white grape juice)
2/3 cup cider vinegar
1/2 cup light brown sugar
1/3 cup thinly sliced fresh ginger

☐ In bowl place pears in lemon water to prevent browning.

☐ In non-aluminum pan combine grape juice, vinegar, sugar and ginger. Simmer, covered, 10 minutes. Drain pears and add. Simmer gently, uncovered, turning pears occasionally until just tender (this may take as long as 1 hour). With slotted spoon, transfer pears to 1-quart canning jar. Boil syrup until reduced to 2 cups or enough to cover pears. Pour over pears. Keeps about 8 weeks in refrigerator.

☐ To serve, drain pears and boil liquid until reduced to 3/4 cups. Pour over pears in serving dish. Cool, then chill. Serve with ham, turkey or game. From the book *UNCOMMON FRUITS & VEGETABLES: A COMMONSENSE GUIDE* by Elizabeth Schneider, Copyright © 1986 by Elizabeth Schneider. Reprinted by permission of Harper & Row, Publishers, Inc.

GINGERBREAD CUTOUTS

☐ Use your favorite recipe for gingerbread and royal icing. Insert a drinking straw at the top of each unbaked cut-out (not too close to the edge) to make a hole for attaching ribbon after cookies are baked. Decorate with royal icing if desired.

ORANGES IN SYRUP

3 to 4 pomegranates (or substitute 1-1/2 cups pomegranate juice, available in specialty food stores)
8 large oranges
1 cup sugar
1/4 cup kirsch

☐ Roll pomegranates on counter, pressing firmly with both hands, until fruit is soft and pulpy. Cut small hole in each fruit and squeeze juice through strainer into bowl. You should have about 1-1/2 cups. Set aside.

☐ With sharp knife, peel oranges to the flesh, removing all white pith. Squeeze juice from peel and reserve. You should have about 1/2 cup orange juice. Discard peels. Place oranges in clean 2-quart jar.

☐ In large saucepan, combine 2-1/2 cups water, reserved orange juice and sugar. Bring to boil, stirring to dissolve sugar. Add pomegranate juice and boil hard, skimming as necessary, until reduced to 3 cups, about 4 to 5 minutes. Add kirsch, boil briefly. Cool slightly, then pour over oranges. Cool, then cover and refrigerate. To serve, slice 1 orange per person and spoon syrup over each. Serves 8.

PISTACHIO COOKIES

2 cups shelled, unsalted, natural pistachio nuts (1 pound unshelled)
2-1/4 cups all-purpose flour
1/2 pound unsalted butter, room temperature
1/3 cup sugar
2 teaspoons kirsch
Pinch salt
1/2 teaspoon finely grated orange zest
1-1/2 cups confectioners' sugar, sifted
Large pinch ground cardamom
Small pinch ground cloves

☐ Spread nuts on baking sheet and toast in 300° oven 7 to 10 minutes. When cool enough to handle, rub nuts together to dislodge skins. In food processor pulse peeled pistachios with 1/2 cup flour until finely chopped.

☐ In bowl cream butter and sugar. Add kirsch,

salt and orange zest. Beat to combine. Beat in nut mixture. Sift and mix in remaining 1-3/4 cups flour. Wrap and chill dough 1 hour.

☐ Pinch off walnut-sized pieces of dough, roll into balls, then roll in confectioners' sugar. Place 1-1/2 inches apart on parchment-lined baking sheet. Press lightly to flatten slightly. Bake in preheated 350° oven 14 to 16 minutes, or until light brown on bottom. Gently transfer to cooling rack. Combine remaining confectioners' sugar with cardamom and clove. Sift over cool cookies. Makes about 6 dozen.

GINGER POUND CAKE

5 ounces candied ginger (large pieces), rinsed of sugar and cut into 1/3-inch cubes
6 dried (not glacéed) pineapple slices, cut into 1/3-inch cubes
2 ounces good quality bourbon
2 ounces good quality dark rum
1-1/4 cups unsalted butter, room temperature
1 cup sugar
3/4 teaspoon ground ginger
1/2 teaspoon salt
5 large eggs, separated, room temperature
2 cups sifted all-purpose flour
2 tablespoons cornstarch
2/3 cup coarsely chopped, lightly toasted macadamia nuts (if salted, wipe off salt before toasting)
Julienned candied ginger, chopped macadamia nuts, to garnish, optional

☐ In medium bowl combine ginger and pineapple. Cover with liquors and let stand about 48 hours or until 75 percent of liquor has been absorbed.

☐ In medium bowl cream butter until fluffy. Add sugar and beat well. Add ground ginger and salt. Beat in egg yolks one at a time.

☐ In another bowl mix flour and cornstarch. Dust buttered 9 by 5-inch loaf pan with one tablespoon of the flour mixture. Beat flour mixture into butter mixture. Stir in ginger, pineapple and any remaining liquor. Add nuts.

☐ In separate bowl beat egg whites into stiff peaks. Mix one-fourth of the egg whites into batter to "lighten" the mixture; fold in remaining egg whites. Fill pan with batter and bake in preheated 275° oven 1-1/2 hours, or until skewer inserted at center comes out clean. Cool on rack and let stand 48 hours. Top with candied ginger and macadamia nuts if desired.

LA FLEUR APRICOT BREAD

2 cups whole-wheat flour
2 cups all-purpose flour
1-1/2 teaspoons salt
2 teaspoons baking soda
8 tablespoons butter, room temperature
2 cups honey
4 eggs, room temperature
1 cup sour cream, room temperature
2 cups banana pulp (about 4 to 5 ripe bananas, pureed)
2 teaspoons vanilla
2 cups chopped dried apricots
1/2 cup slivered almonds

☐ In bowl sift first four ingredients.

☐ In another bowl cream butter and honey. Add eggs one by one, beating well after each addition. Beat in flour mixture. Stir in sour cream, banana puree, vanilla, apricots and nuts.

☐ Pour into 4 well-buttered 9 by 6-inch loaf pans, filling pans halfway. Bake in preheated 350° oven 50 to 60 minutes, or until toothpick comes out clean. Makes 4 loaves. ■

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

CORRECTIONS

The following is a better description of how to make the classical shell motif shown in "Close-Ups," September 1986, page 87.

Using plasteline* non-hardening clay, sculpt a model that looks exactly like your finished product on a flat board. Paint the finished model with shellac; when that dries brush on layers of Pliatex mold rubber,* allowing each coat to dry between applications. When the mold is about an eighth of an inch thick, allow it to dry thoroughly. Then peel the rubber mold off the model and turn it over so that the depression side is up. Fill a shallow box that is slightly larger than the mold with just-mixed plaster, and press the rubber mold—negative side up—into the plaster mold-support. When the plaster has hardened, coat the inside of the rubber mold with mold release* and pour mixed plaster into the mold to make as many castings as you need.

*These items are available at art supply stores and hobby and craft suppliers (products come with instructions).

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In House Beautiful's "Countrywide Guide to Designers," October 1986, the address for East Interiors was incorrectly listed. The address is: 128 Pinehills Dr., Hattiesburg, MS 39401.

ON DECORATING & DESIGN: MANTELPIECES

●*Page 13:* **Mantel arrangement**—North Hill Garden Design, PO Box 327, Old Westbury, NY 11568, (516) 333-1629. **Antique mantels:** Francis Purcell II, 88 N. Main St., New Hope, PA 18938, (215) 862-9100; by appointment only. Danny Alessandro, Ltd., 1156 Second Ave., New York 10021, (212) 421-1928. Thos. K. Woodard American Antiques and Quilts, 835 Madison Ave., New York 10021, (212) 988-2906. Marshall Galleries, Inc., 8420 Melrose Ave., Los Angeles, CA 90069, (213) 852-1964. Urban Archaeology, 137 Spring St., New York 10012, (212) 431-6969. **Reproduction mantels:** Colonial Woodworks, PO Box 10612, Raleigh, NC 27605, (919) 833-1681. Mountain Lumber Co., Rte. 2, Box 43-1, Ruckersville, VA 22968, (804) 985-3646. Custom Millwork, Inc., 2623 Regency Rd., Lexington, KY 40503, (606) 277-1755.

SPECIAL PLEASURES

●*Page 16:* **Gold-banded glass plates,** also in platinum, by Ann Morhauser: Seven inch, $30; 10 inch, $38; 12 inch, $45; available by mail (add postage)—Rogers-Tropea Inc. (R), 1351 Third Ave., New York 10021. **One-of-a-kind antique calling cards and drawings in vintage frames**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Imported Italian beechwood frames,** $18 to $28, available by mail (add postage)—Zona (R), 97 Greene St., New York 10012. **Imported Italian glass perfume bottles,** hand-blown into wooden molds with silver-plate tops; **glass funnel**—D.F. Sanders (R), 386 West Broadway, New York 10012; 952 Madison Ave., New York 10021. **Set of four design reference books**—Cherchez (R), 862 Lexington Ave., New York 10021.

●*Page 17:* **Topiary in galvanized steel and brass container,** available by mail—The Greenery (R), 3237 Pierce St., San Francisco, CA 94123. **Children's tools** #SE12, also sold singly, mail-order catalog—Smith &

(Continued on page 104)

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11. I certify that the statements made by me above are correct and complete.

(Signed) Marcia E. Miller
Publisher

PRODUCT INFORMATION

Continued from page 103

Hawken (R), 25 Corte Madera, Mill Valley, CA 94941. **Oxidized bowls** by Lynn Hull: large bowl, limited edition, $240; medium bowl with hole, $140; small saucer, $45; available by mail (add postage)—Zona (R), 97 Greene St., New York 10012. **New compact camera recorder** #CR-3000S AF, available through camera stores, $1667—Minolta Corp. (M), 101 Williams Dr., Ramsey, NJ 07446. **Rabbit-in-the-box** made by JAX—Bergdorf Goodman (R), One W. 57th St., New York 10019; Footlights (R), 41 Westport Rd., Kansas City, MO 64111; Techsis (R), 50 Post St., San Francisco, CA 94104; City Limit (M), 888 Brannan St., San Francisco, CA 94103. **Hand-painted and hand-formed majolica napkin rings, berry bowl, dinner plate, hand-appliquéd placemat** ($48), **hand-hemstitched napkins** ($14), 100 percent pure Belgian linen—Victoria and Richard MacKenzie-Childs Ltd. (M), Aurora, NY 13026; call or write for nearest store. **Painted wood blue Max airplane, painted hardwood puppet theater/grocery store, hand puppets**—Conran's Mail Order Dept. (R), 4 S. Middlesex Ave., Cranbury, NJ 08512; catalog. **Hand-thrown porcelain bowl by Sylvia Finkle, salad servers by David Tisdale**—Rogers-Tropea Inc. (R), 1351 Third Ave., New York 10021.

HB TODAY

●*Page 20:* **Date book** with botanical prints from the National Agricultural Library—Galison Books, 25 W. 43rd St., Dept. HB, New York 10036. **Stainless-steel teapot** with its own strainer, six-cup capacity—Conran's Mail Order Dept. 4087, 4 S. Middlesex Ave., Cranbury, NJ 08512. **Custom-painted needlepoint** #12 cotton mono canvas, comes with Persian wool and needles; image is 10 by 12 inches; send your child's artwork (size does not matter); December 15 deadline for delivery of kit by Christmas—Brad Gordon Design, 32 Union Square East, Room 808, New York 10003. **Children's gardening video** suitable for ages 9 to 14, 15 minutes long, includes two informative booklets—Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn, NY 11225. **Wind chimes,** aluminum with a wood clapper, 38 inches long, add $8.75 postage—The Nature Company, PO Box 2310, Dept. HB, Berkeley, CA 94702; (800) 227-1114, free catalog; Mad Monk Pottery Inc., 500 Ave. of the Americas, New York 10011.

●*Page 22:* **Dried topiaries**—Ronaldo Maia (R), 27 E. 67th St., New York 10021. **Wreath**—Ballard Designs (MO), 2148-J Hills Ave., Dept. 115, Atlanta, GA 30318; free catalog. **Angel shelf**—Worldly Goods, 52 Purchase St., Rye, NY 10580. **Cinnamon and spice room spray**—The Hissing Goose Gallery (R), 620 Sun Valley Rd., PO Box 597, Ketchum, ID 83340. **For information on tours described call:** Fairmount Park houses (215) 787-5431; Marble House (401) 847-1000; Gallier House Museum (504) 523-6722; Steves Homestead (512) 224-6163. **More Christmas house tours:** The Manship House, Jackson, MS, Dec. 6 to 24, candlelight tour, Dec. 6, call (601) 961-4724; Blithewold Gardens and Arboretum, Bristol, RI, Dec. 12 to 23, 26 to 30, call (401) 253-2707; Sleepy Hollow Restorations (Sunnyside, Philipsburg Manor, Van Cortlandt Manor), Tarrytown, NY, Dec. 6 to Jan. 6, call (914) 631-8200; Boscobel Restoration Inc., Garrison-on-Hudson, NY, one-day holiday decorating workshops, Nov. 19 to 22, Dec. 3 to 5, candlelight tours of the mansion, Dec. 26 to 28, call (914) 265-3638; Dawes Arboretum and Daweswood House, Newark, OH, Christmas decorating workshop/demonstrations, Dec. 9 to 12, tours of the house, Dec. 9 to 13, 15 to 19, call (614) 323-2355; Madewood Plantation, Napoleonville, LA, Dec. 1 to Jan. 1, Christmas Heritage celebration, Dec. 13, call (504) 524-1988.

CHRISTMAS GIVING

●*Page 26:* **Arkansas sharpening stone**—Leichtung (MO), 4944 Commerce Parkway, Cleveland, OH 44128; (800) 321-6840, catalog. **Copper-sheathed rolling pin,** 18-½ inches long—Tarla Culinary Inspiration (M, MO), PO Box 7745, Newport Beach, CA 92660. **Potpourri-filled moiré hearts**—Ronaldo Maia (R), 27 E. 67th St., New York 10021. **Scented shoe stuffers,** field flower fragrance, blue and white or Liberty of London fabrics, add $3 postage—Cherchez (R, MO), 862 Lexington Ave., New York 10021; catalog, $1. **Sugar shaker**—Wolfman-Gold & Good Company (R, MO), 484 Broome St., New York 10013. **Traveling pillow**—Scandia Down Shops (R), 1011 Madison Ave., New York 10021. **Garden catalogs:** Logee's Greenhouses, 55 North St., Danielson, CT 06239, catalog $3 (refundable charge). White Flower Farm, Litchfield, CT 06759-0050, catalog $5, credited towards purchase. Wayside Gardens, Hodges, SC 29695-0001; catalog, $1.

RINGING IN CHRISTMAS

●*Pages 37 to 43:* Oatlands is a property of the National Trust for Historic Preservation and is open to the public Monday through Saturday, 1 to 5 P.M., and Sundays, 1 to 5 P.M. Christmas at Oatlands runs from November 15 through December 21 (except Thanksgiving). Admission is $4 for adults, $3 for seniors and students. There is no charge for children under seven. The candlelight tours during the Christmas season are from 6 to 9 P.M. and are $5 per person. Oatlands, Rte. 2, Box 352, Leesburg, VA 22075; (703) 777-3174.

FOLK ART IN FESTIVE DRESS

●*Cover and pages 44 and 45:* **Contemporary folk art tree ornaments:** Stuffed homespun hearts in various fabrics, 4 inches high, $10.50 each; tin flag, $12.50; brown canvas hand with patchwork heart, $11.50; rusted tin heart with two horses on top of tree, $39; all postpaid—Museum of American Folk Art Shop (R, MO), 62 W. 50th St., Dept. HB, New York 10020. **Tin cut-out folk art tree ornaments:** bull, man, woman, lion, $17; parrot, house, $13 each; woman with wreath, $19.50; heart in hand, $11.50; all postpaid—Sign of the Rooster, Dept. HB, The Colonial Williamsburg Foundation, Williamsburg, VA 23187.

TREASURES TO BEHOLD

●*Pages 48 to 51:* **Interior decoration and accessories: Victorian antique beadwork pillows and needlepoint pillows,** $300 to $700; new English chintz pillows (not available in this country), $75 to $200; mostly 19th- and 20th-c. English antique china and porcelains, $50 to $1,000; engravings, watercolors, paintings, lamps, one-of-a-kind antiques, silver—Charlotte Moss & Co. Ltd. (R), E. 70th, New York 10021. **Floral decorations, wreaths, greens**—by Paul Bott, Twigs (R), 399 Bleecker St., New York 10012.

FEAST IN THE SNOW

●*Pages 54 and 55:* **Wooden breadboard, Art Deco antique horn servers**—Bergdorf Goodman (R), Fifth Ave. and 58th St., New York 10019. **Big bread basket, twig basket and picnic hamper**—Adele Lewis Inc. (T), 101 W. 28th St., New York 10001. **Wooden trough and smaller wooden plates**—Zona (R), 97 Greene St., New York 10012. **Larger plate**—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Indian blanket, deep-blue agateware bowl, mugs**—Kelter Malcé (R), 361 Bleecker St., New York 10014. **Horn cups**—R. Brooke (R), 138 ½ E. 80th St., New York 10021. **Plaid blanket**—The Scottish Lion (MO), North Conway, NH 03860. **Wooden flatware**—The Swedish Cottage (R), 1281 Madison Ave., New York 10028. **Wicker backpack**—Gear (R), 127 Seventh Ave., New York 10011. **Champagne bucket,** a wooden English fire bucket with tin liner and leather handle—Charlotte Moss & Co. Ltd. (R), 48 W. 10th St., New York 10011. **Flat basket**—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021. **Striped linen napkins, Frank McIntosh**—Henri Bendel (R), 10 W. 57th St., New York 10019. **Horn cheese knife**—Creative Resources (T), 24 W. 57th St., Suite 603, New York 10019.

●*Page 56, top:* **Flat basket**—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021; 120 Spring St., New York 10002. *Bottom left:* **Plaid blanket, agateware mugs, plate**—Kelter Malcé (R), 361 Bleecker St., New York 10014. **Wicker backpack**—Gear (R), 127 Seventh Ave., New York 10011. **Thermos**—Thaxton (R), 780 Madison Ave., New York 10021. **Wood plate**—Bergdorf Goodman (R), Fifth Ave. at 58th St., New York 10019. **Striped napkins, Frank McIntosh**—Henri Bendel (R), 10 W. 57th St., New York 10019. **Wood-handled knife**—American Country Store (R), 969 Lexington Ave., New York 10021.

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EDITORS' PERSONAL CHOICES

●*Page 66:* **Brixton spongeware pitcher,** exclusive pattern, $85—Barneys New York (R), Seventh Ave. and 17th St., New York 10011. **Marbleized enamelware:** royal blue starter set DBM 300 includes four mugs, four salad plates, four bowls, four dinner plates, $44.50 per set; **royal blue marbleized spoon** D-49, 90 cents—The Wendy Lee Collection (R), PO Box 1191, Coconut Grove, FL 33233-1191; catalog. **Antique wooden picnic basket,** new ones available, $28.95—Crate & Barrel (R), PO Box 3057, Northbrook, IL 60065; (800) 323-5461. **French Accents blue and white napkins,** 100 percent cotton, $8.25 each—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Paper-white narcissus bulbs** #8486-6, six bulbs, $5.50; twelve bulbs, $10; twenty-four bulbs, $18; forty-eight bulbs, $34; ninety-six bulbs, $65—Wayside Gardens (R), Hodges, SC 29695-0001; (800) 845-1124, mail-order catalog. **Goatskin gloves:** size 7, petite #2007; size 8, small #2008; size 9, medium #2009; size 10, large #2010; all $8.95 each; **garden tools** #SE26, trowel fork and dibber of forged carbon steel with ash handles made by Bulldog of England, also sold singly, $27.50 per set; **garden seeds for drying,** #2412, come with drying instructions, Dried Flower Collection, six packets, $7.50; **handmade Panama hat,** 100 percent natural, small #2002, medium #2003, large #2004, extra large #2005, $19—Smith & Hawken (R), 25 Corte Madera, Mill Valley, CA 94941; mail-order catalog. **Handmade English clay flower pots,** one size available, $14 each ppd.—Cherchez (R), 862 Lexington Ave., New York 10021. **Hat boxes to make yourself:** Little Chelsea #AF557-13 rose print, 100 percent cotton, also available on linen, $43.50 per yard—Arthur Sanderson & Sons (T), 979 Third Ave., New York 10022. **Plain wooden frame** for marbleizing with paint, cotton, feather; check local libraries for how-to books on painted finishes.

●*Page 67:* **Christmas ornament pincushion,** hand-painted on fabric by artist Anita Jacobsen—Museum of American Folk Art (R), 62 W. 50th St., New York 10020. **Sachets to make yourself,** handkerchiefs of pure Belgian linen with handmade Cluny lace of varying designs; 12-inch squares, $7 to $10; 100 percent cotton handkerchiefs also available—Jenny B. Goode (R), 1194 Lexington Ave., New York 10028; Piccadilly Fair (R), 520 Northpark Center, Dallas, TX 75225; Summerhouse (R), 319 Worth Ave., Palm Beach, FL 33480; paper white ltd. (T, M), PO Box 956, Fairfax, CA 94930; call or write for nearest store. **Antique lace handkerchiefs,** $50 to $100—Cherchez (R), 862 Lexington Ave., New York 10021. **Christmas Memories potpourri,** 3.5-ounce bag, $7.50—Claire Burke Inc. (M, R), PO Box 1-A, Minnetonka, MN 55343; (800) 328-5926, Customer Service; write or call for nearest store. **Unstained Eastern White Pine bird houses:** small house #O-B23, polka dots; small alpine house with porch #O-B21, checks; small double roof house #O-B24, diamonds; small gambrel house, unpainted, #O-B23X; $9.95 each; mail order—Holiday Hill Gift Shop (R), Rte. 28, Dennisport, MA 02639. **Sewing basket** to make by covering a basket with fabric, similar ones available—The Special Touch Flowers and Antiques (R), 619 Rte. 6A, Dennis, MA 02675. **Stainless-steel siphon** with mirror finish made in France; **demitasse**

(Continued on page 108)

TEA FOR TWENTY

●*Pages 58 and 59:* **Designer:** Dennis Rolland, Mark Hampton Inc., 654 Madison Ave., New York 10021. **Tablecloths and napkins**—Gloria Boscardin (T,R), 1050 Third Ave., New York 10022. **Tropical Lilies curtain fabric**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Sterling-silver tea set**—Margo Johnson Gallery (R,T), 18 E. 68th St., New York 10021. **Tea sandwiches and lemon pecan poundcake** by food stylist and caterer—Sara Foster, 374½ Greenwich Ave., Greenwich, CT 06830. **Brown majolica compote with yellow trim, green majolica compote**—John Rosselli, Ltd. (T), 255 E. 72nd St., New York 10021. **Two-tier Victorian cake stand, c. 1870; Victorian glass compote, c. 1870; antique Victorian cake knife, c. 1875; decorative sterling-silver cake stand**—James II Galleries Ltd. (T,R), 15 E. 57th St., New York 10022.

PARTY OF THE SEASON

●*Pages 60 to 63:* **Tree, garland, narcissus, other greenery** by John Owen—Claire's (R), Haviland Hollow Rd., Patterson, New York 12563. **La Salle sheets & tablecloths,** 50 percent cotton/50 percent polyester—Martex (M), 1221 Ave. of the Americas, New York 10020.

ALL THAT GLITTERS

●*Page 64: Designer:* Robert K. Lewis Associates, Inc., 300 E. 59th St., New York 10022. *Location:* Ornamentals Holiday Showcase House at Chelsea in Muttontown, New York, to benefit Friends for Long Island's Heritage. **Mercury glass ball**—Hendon (T), 979 Third Ave., New York 10022. **Champagne flutes**—Simon Pearce (R), 385 Bleecker St., New York 10014. **Custom-designed place cards**—L. Henry/James, 240 Garth Rd., Scarsdale, NY 10583. **19th-c. French bronze and gilt dog and cat chenets**—Ann-Morris, 239 E. 60th St., New York 10021. **Iridescent silk undercloth**—Gretchen Bellinger (T), IDCNY Center Two, Suite 706, 30-20 Thomson Ave., Long Island City, NY 11101. **Artemesia wreath** designed by Robert K. Lewis. **Metallic silvery gold on cotton fabric**—Fortuny (T,R), 509 Madison Ave., New York 10022.

●*Page 65:* **Chaliz silver-plate reflector**—Hendon (T), 979 Third Ave., New York 10022. **Champagne flutes**—Simon Pearce (R), 385 Bleecker St., New York 10014. **Cake with white chocolate curls and petit fours**—Patisserie Lanciana (R), 275 W. 4th St., New York 10012. **Meringues, glacées, palmiers**—Ambrosia (R), 7 E. 14th St., New York 10011. **Fruitcake**—Maids of Honor (R), Kew Gardens, London, England. **18th- and 19th-c. glass salvers; Warwick vase, silver 19th-c. copy, used as champagne holder; antique white ceramic cake stand**—all from the collection of Robert Lewis.

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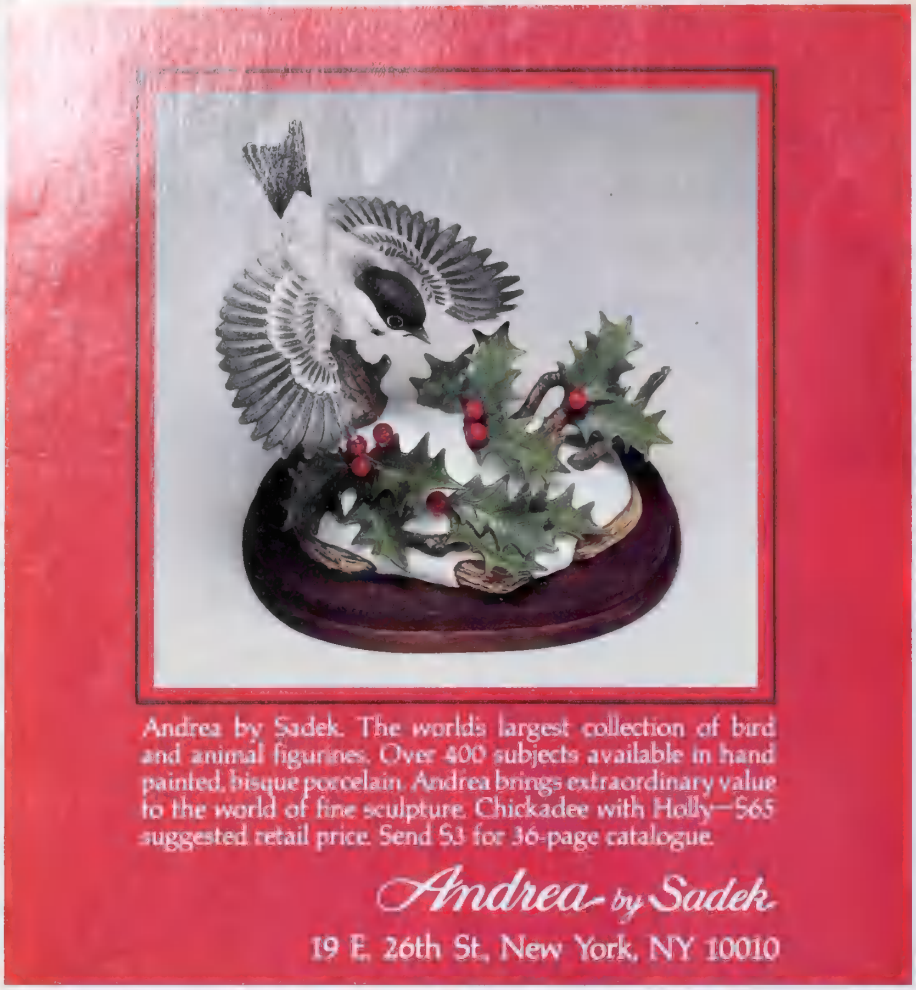
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PRODUCT INFORMATION

Continued from page 105

cup and saucer of bone china with platinum glaze made in Switzerland, $18; **stainless-steel spoon** made in Italy, $4; mail order—Sointu (R), 20 E. 69th St., New York 10021. **Live herbs**—Smith & Hawken (R), 25 Corte Madera, Mill Valley, CA 94941; catalog. **Handmade English clay flower pots,** set of five, $35 plus postage and tax—Timothy Mawson Books and Prints (R), New Preston, CT 06777. ***The Illustrated Garden Book*** by V. Sackville-West, copyright 1986—Atheneum Publishers, 115 Fifth Ave., New York 10003. **The 1987 Gardener's Calendar** features monthly tips and advice on planting and maintaining a garden year-round. Separate calendars available for the Northeast, the Southeast, the MidAtlantic region. Photographs by Derek Fell and Ken Druse. Available at bookstores, gift shops and garden centers for $9.95, or order directly ($1.50 additional charge)—Starwood Publishing, PO Box 40503, Washington, DC 20016. **Alderwood tray,** $58, mail order—Zona (R), 97 Greene St., New York 10012. **Silver-plated vintage toast rack** from a collection, $50 to $125—Barneys New York (R), Seventh Ave. and 17th St., New York 10011. **Antique placemat,** $27—Cherchez (R), 862 Lexington Ave., New York 10021. **Apple tea set** imported from France: teapot, $38; sugar bowl, $24; cup and saucer, $19—La Boutique de Marie Claire (R), 831 Madison Ave., New York 10021.

RETREAT TO SIMPLICITY

●*Pages 68 and 69:* **White cotton fabric from Shyam Ahuja and cotton dhurrie rugs**—David Hicks France (R), 12 Rue de Tournon, 75006 Paris, France. **All linens by Primrose Bordier**—Descamps (R), 723 Madison Ave., New York 10021.

●*Pages 70 and 71:* **Yellow-handled flatware**—Conran's stores, USA; Habitat stores, England.

●*Pages 73 to 75:* **Wicker chairs**—Habitat stores, England. **Gothic beechwood chairs**—David Hicks France.

NEW MEMBER OF THE FARM COMMUNITY

Architect: Keith Hone with John Loomis, Sax and Hone, 150 Nassau St., New York 10038. *Structural engineer:* G. Thomas Bible, Stephen Winter Assoc., Suite 6100, Empire State Building, New York 10001. *Interior designer:* Icarus, Box 680, Oldwick, NJ 08858. *Size of house:* 2,400 square feet; silo, 800 square feet. *Size of lot:* 22 acres. **Fabrication of main house:** post-and-beam construction and cement block foundation—Kaatskill Post and Beam, Zabel Hill Rd., Box 128A, Feura Bush, NY 12067. Silo with concrete foundation and 2 by 6-inch tongue-and-groove cedar stays fabricated by Unadilla Silo Co. (M), Unadilla, NY 13849. Erected by Russ Hilton, County Route 15, Pulaski, New York 13142. Framed by Force Construction Inc., RD 1, Lebanon, NJ 08833. *Exterior:* Tongue-and-groove cedar siding, stained with bleaching oil—Benjamin Moore (M), Chestnut Ridge Rd., Montvale, NJ 07645. **Standing seam metal roof**—Varco-Pruden (M), 5100 Popar Ave., Memphis, TN 38137. **Fiberglass batt insulation**—Owens Corning (M), Fiberglass Tower, Toledo, OH 43659. **Front door, custom made**—Harvey Buek Co. (M), 254 E. Hector St., Conshohoken, PA 19428. **Windows in silo stairwell**—Anderson Corporation (M), Bayport, MN 55003. **All other windows and doors**—Pella Windows (M), 952 Route 202, Branchburg, NJ. **Handmade pewter light fixtures**—Something Special (R), Main St., Oldwick, NJ 08858. *Interior:* **Paint**—Benjamin Moore (M), Chestnut Ridge Rd., Montvale, NJ 07645. **Stairs, custom made**—Harvey Buek Co. (M), 254 E. Hector St., Conshohoken, Pa. 19428. **Stencils**—Jenny Nepon, Creative Stenciling, RD 2, Box 236, Califon, NJ. **Kitchen cabinetry**—Peter LaCoux, King St., Oldwick, NJ 08858. **Metal work**—Ron Bryan, Main St., Port Murray, NJ 07865.

●*Page 78:* **Fabric #2000 Apricot and Salmon on throw pillows**—Cyrus Clark Co. Inc. (T), 267 Fifth Ave., New York 10016. **Peach throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128.

●*Page 79, top:* **Dark brown baskets**—Adele Lewis (R), 101 W. 28th St., New York 10001. **Coffee table** designed by Keith Hone and custom made by Basil Hone. *Bottom:* **Diamond in Square quilt, blue cabbage rose pillows**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Other baskets and decorative items** excluding quilts—Something Special (R), Main St., Old-

wick, NJ 08858. **Blue and white club stripe quilt,** queen size; **blue and white club stripe fabric on window seat cushion and throw pillows**—Ralph Lauren Home Furnishings Inc. (R,T), 1185 Ave. of the Americas, New York 10036.

GIFTS OF GOOD TASTE

●*Page 83:* **Cheese tray,** set of three, $25—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013.

●*Page 84:* **Valencian glass bottles #61-86140,** set of six in random patterns, $16.50, Cooks Catalogue, Aug. '86—Williams-Sonoma (MO), Mail Order Dept., PO Box 7456, San Francisco, CA 94120-7456. *Bottom right:* **Heart-shaped basket,** $25—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013.

●*Page 85, top left:* **Le Parfait canning jars,** medium-size, set of six, $13.50; **bread knife,** $60—Wolfman-Gold & Good Co. (R), 484 Broome St., New York 10013. *Top right:* **Large Le Parfait canning jar #61-136309,** set of six, $16.50; *(bottom left)* **small Le Parfait canning jars** #61-136341, set of six, $12, Cooks Catalogue, Aug. '86—Williams-Sonoma (MO), Mail Order Dept., PO Box 7456, San Francisco, CA 94120-7456.

SPECIALTY DELIVERY

●*Page 87:* **Grape Juice**—Zona, 97 Greene St., New York 10001, (212) 925-6750; Visa, MC, Amex, checks. **Ice bucket**—Simon Pearce, 385 Bleecker St., New York 10014, (212) 924-1142. **Vinegars**—McNeill's Fine Foods, available exclusively at Bloomingdale's, 1000 Third Ave., New York 10022, (212) 705-3383; Amex, Diner's Club, Bloomingdale's charge. **Gourmet pasta:** Fettucine (plain egg, spinach, tomato, beet, whole wheat, confetti), $3.25 per eight-ounce bag, six for $19.50 plus $3.50 shipping and handling; calamari ink, saffron, tarragon and chives, $3.50 per eight-ounce bag, six for $22.95 plus $3.50 shipping and handling. Gift boxes: Pasta Lovers contains three eight-ounce bags of beet, spinach and confetti pasta, one pint of Dugans extra-virgin herb olive oil, one ounce dried cepes, recipe, $29.95 plus $3.50 shipping and handling. Pasta Experience contains four eight-ounce bags of calamari ink, confetti, fresh herbs, saffron pasta, one pint of Dugan's extra-virgin herb olive oil, one ounce dried cepes, two ounces sun-dried tomatoes, recipe, $34.95 plus $3.50 shipping and handling—Gaston Dupre Inc., 6201 Johns Rd., Suite 11, Tampa, Fl 33614, (813) 885-9445; checks or money orders only. **Soufflé**—Soufflé de Paris, PO Box 1833, Laguna Beach, CA 92652-1833, (714) 581-6379; checks, money orders or COD only. **Dragées**—Manon le Chocolatier, 872 Madison Ave., New York 10021, (212) 288-8088; Visa, MC, Amex, checks or money orders. **Strawberry, raspberry, blueberry, red tart cherry conserves** and preserves—Clearbrook Farms, 5514 Fair La., Fairfax, OH 45227, (513) 271-2053; checks or money orders only. **Conserves and preserves,** 12 flavors—Sorrell Ridge, Carol Pressman, 100 Markley St., Port Reading, NJ 07064, (201) 636-2060.

WINE AND GOOD SPIRITS

●*Page 88:* **Victorian brass nutcracker,** c. 1870; **cut crystal glasses**—James II Galleries Ltd. (T,R), 15 E. 57th St., New York 10022. **Murano crystal decanter** by Carlo Moretti with a chrome top covered in glass, $100—Avventura (R), 463 Amsterdam Ave., New York 10024. ■

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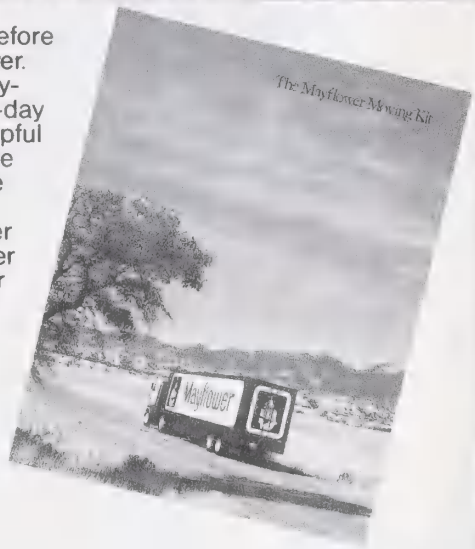
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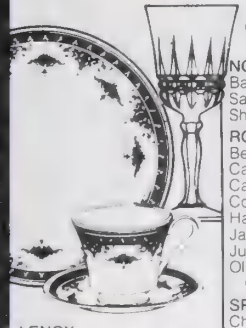
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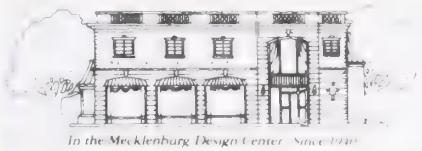
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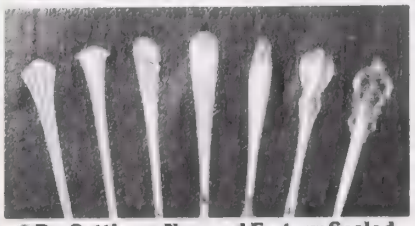
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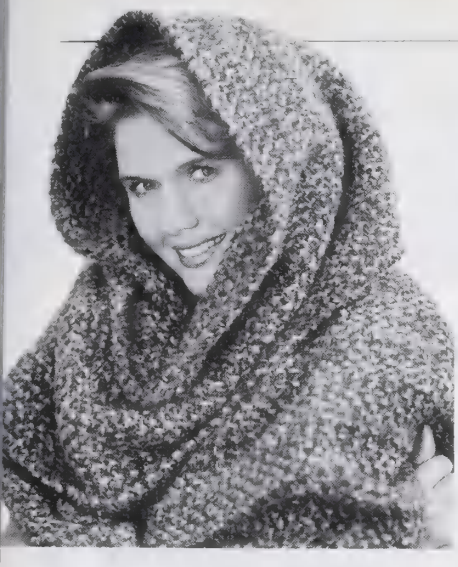


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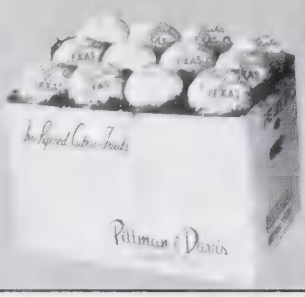
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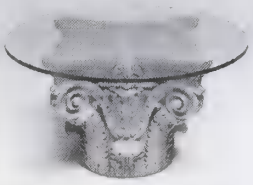
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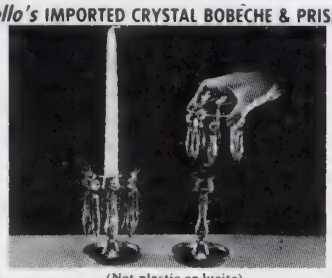


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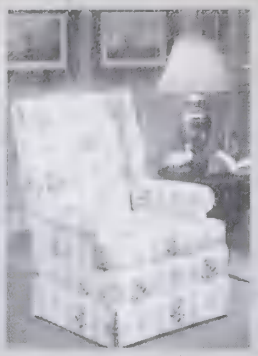
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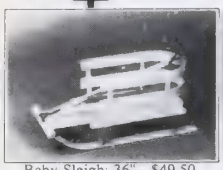
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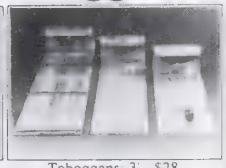


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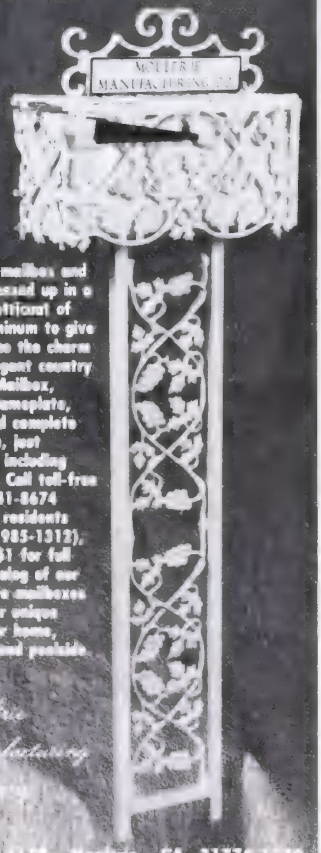
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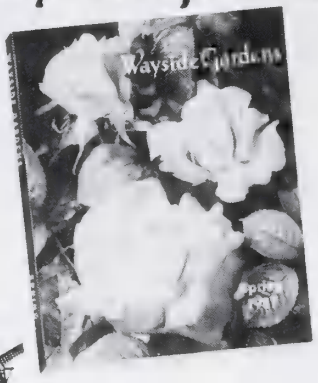


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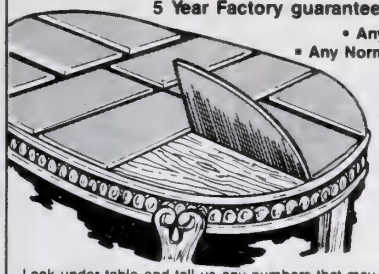
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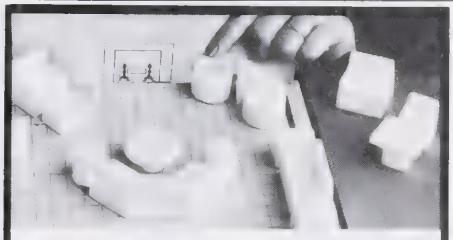
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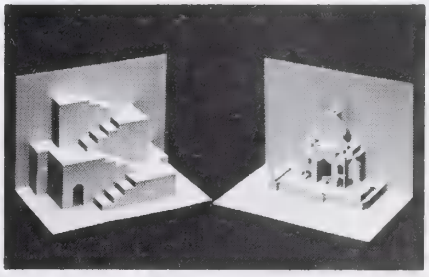
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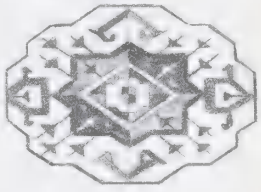
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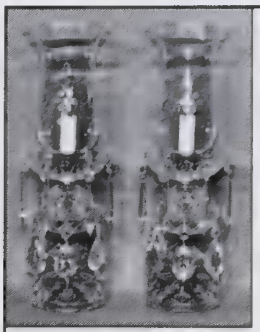


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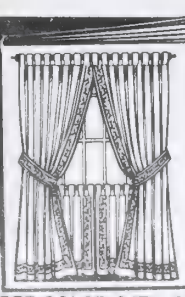
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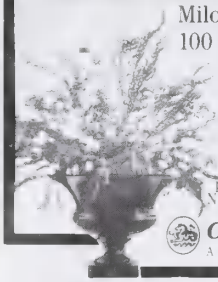
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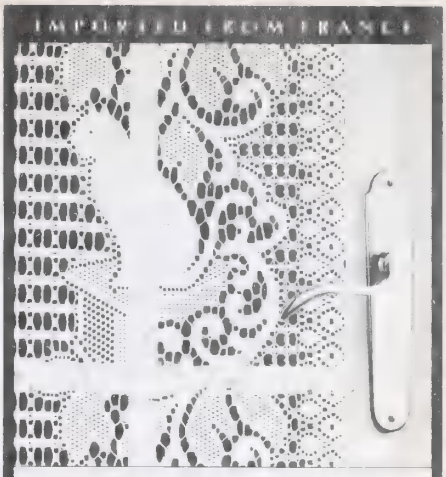
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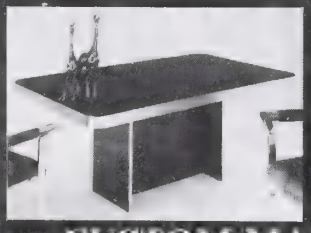
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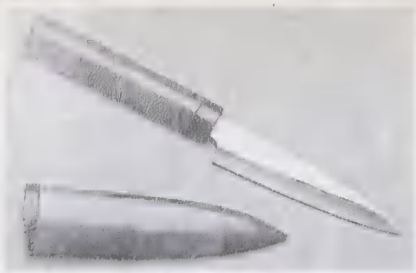
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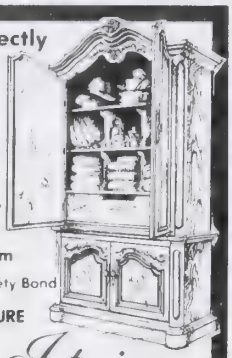


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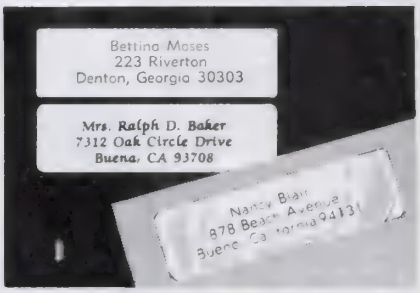


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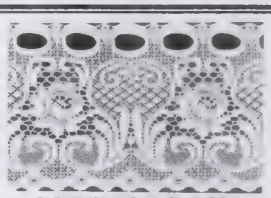
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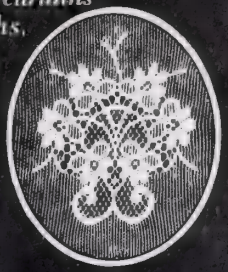
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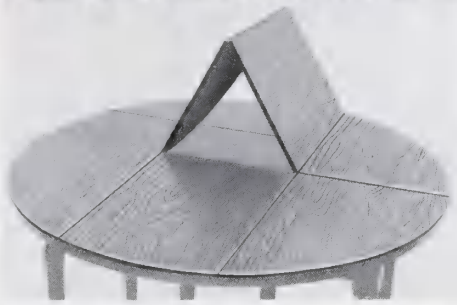
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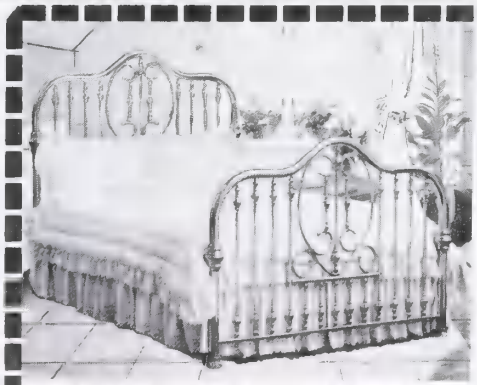
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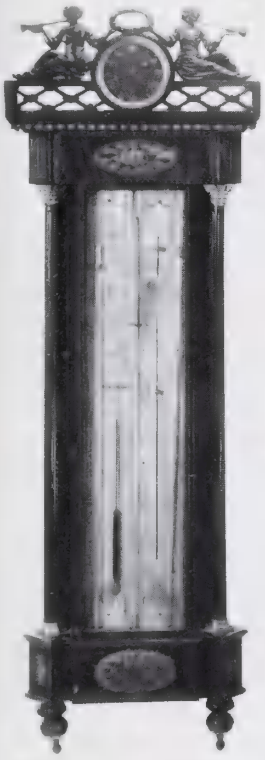
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **This barometer has two glass tubes on a metal plate to indicate the weather. The case is inlaid with light-colored wood. It is signed Bianchi & Compi., Amsterdam. What are its age and value?**

—D.T.K., Middle Village, N.Y.



The first barometer was made about 1600 to find out if it was possible to create a vacuum. Then the inventors realized that it also helped to show changes in air pressure and weather. The rising or falling mercury in the glass tube indicated changes in air pressure, and as we now know, this helps to forecast advancing storms.

Barometers like yours were rare and expensive in the 18th century. Some had a second tube that was a thermometer. The style of your barometer indicates that it was made about 1775. The label suggests it was made in Holland. Early barometers in working condition or even in restorable condition are rare today. Because of its elaborate case and age, your barometer is worth more than $5,000.

☐ **My soup tureen is marked with the English hallmarks for Edward Farreh, the year 1846, and the lion mark of solid silver. Where should the hallmarks appear? What is the tureen worth?**

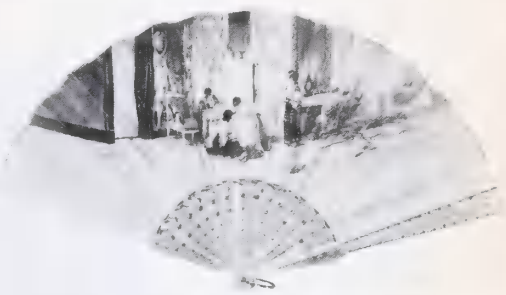
—Mrs. W.E.B., Greenwell Springs, La.

The silver soup tureen was used in England starting in the 1720s, and became popular after 1760. The most stylish shape was much like yours until a classical form appeared about 1790. The silver guild rules required hallmarks on each part of a piece of 18th-century English silver. The lid and base on a tureen should be marked. The top handle, if detachable, should also be marked. There are few faked marks on important pieces of silver. Fake marks are sometimes cut from spoons and inserted into the leg of a tureen—not where an authentic hallmark would be. Fakes are usually marked with an important maker whose name adds great value, not someone of limited fame like Edward Farreh. Your tureen would sell for about $4,500.



☐ **This fan from Tiffany & Company is hand-painted with mother-of-pearl sticks. How old is it? What is it worth? How should it be framed to hang on the wall?**

—V.F., Guadalajara, Mexico



The fan became a fashion accessory in the 16th century. Its popularity grew in the 17th and 18th centuries, and many fans were made of precious and semi-precious materials. By the 19th century small plain silk fans were common. The elaborate fan reappeared about 1840, and ivory, mother of pearl, and painted vellum fans were popular. Artists made small copies of important museum paintings on fans. After 1860 lace or ostrich feather fans became popular. Fans declined in popularity during World War I.

Your fan is from the 1880s and worth about $650. Deep fan-shaped picture frames are available at custom framing shops. The fabric should not touch the glass, and the frame backing should be acid free.

☐ **This carved bed of dark walnut is not quite six feet high. It is larger than a twin bed but smaller than a double. How old is it? What is it worth? Why is it such an odd size?**

—K.S., Downey, Calif.



The double bed of the 19th century measured 54 to 60 inches in width. Your bed is in the rococo revival style popular from 1840 to 1860. It was probably made in America but would have been sold as a "French" bed because of the style. Large rooms and high ceilings were common in the South, and the beds were often made with high carved posts or canopies. Crotch mahogany or other woods with attractive grain were often used as veneer.

Today, beds are often found without the tall foot posts. They have been altered to fit into rooms with lower ceilings. Your bed dates to about 1850. If it is all original the value is about $2,500. A mattress can be ordered from a department or bedding store.■

WHERE TO FIND IT

CONSERVATION EXPERTS YOU CAN CALL ON TO RESTORE DAMAGED BOOKS, MAPS OR MUCH-LOVED WORKS OF ART ON PAPER

By SYLVIA SUNDERLIN

Paper has many enemies—atmospheric pollutants, mildew, insects, water and time. The natural acidity in paper, especially paper made since the mid-19th century, renders it vulnerable to discoloration, cracking and crumbling. Paper conservation experts can now deacidify paper to control yellowing of maps and prints and foxing (brown spotting) in old books. Better methods of framing or encapsulating ancient documents and valuable works of art can virtually reverse the deterioration of paper.



Torn, water-stained ink drawing of the City Hall in Providence, RI, before and after it was restored by the Northeast Document Conservation Center.

Alvarez Restorations, Inc., 32 W. 39th St., New York, NY 10018; (212) 921-7708—Mr. Alvarez's specialty is the restoration of works of art on paper: watercolors, prints, chromolithographs, maps, ink and pastel drawings. His conservation of delicate paper art includes expert framing.

Archival Conservation Center, Inc., 8225 Daly Rd., Cincinnati, OH 45231; (513) 521-9858—This small but highly competent firm of experts offers comprehensive restoration and conservation of books, maps, prints and works of art on paper and parchment. Other services: removing foxing from prints; treating smoke- or water-damaged paper objects.

Bookworm & Silverfish Bookbinding, Purcellville, VA 22131; (703) 338-2926—Lloyd Myers, trained in a long-established Washington, DC, firm, has acquired and removed this business to Virginia, where he specializes in restoring and rebinding old books, such as law or medical volumes. Mr. Myers also rebinds family Bibles, remounts maps and makes some marbled paper for endpapers.

Jacqueline Gilliam, The Dallas Museum of Art, 1717 N. Harwood St., Dallas, TX 75201; (214) 922-0220 or 521-1042—Ms. Gilliam accepts some private restoration work: pastel drawings, watercolors, certain documents, papier-mâché articles and other works of art on paper. Letter or telephone inquiries are invited; address letters to Jacqueline Gilliam.

B & B Gimelson, Inc., 96 S. Limekiln Pike, Chalfont, PA 18914; (215) 822-1393—Using its own advanced chemical and technical processes, this firm specializes in the restoration of rare prints, historic books, badly deteriorated documents and antique envelopes for stamp collectors. The firm welcomes written inquiries for restoration of paper antiquities.

James McDonald Co., Inc., 25 Van Zant St., E. Norwalk, CT 06855; (203) 853-6076—Restoring and rebinding fine old books is the principal work of this long-established firm, which provides the best in fine bindings. The firm also makes slipcases for rare volumes, restores and remounts maps and produces book plates.

Meredith Mickelson, 5410 Connecticut Ave. NW, Washington, DC 20015; (202) 686-0155—Meredith Mickelson is a conservator of art on paper, specializing in drawings, oil on paper, prints and watercolors, antique and modern. She has had wide experience in conservation and has worked with museums as well as private collectors. Inquiries are welcome.

Northeast Document Conservation Center, Abbot Hall, School St., Andover, MA 01810; (617) 470-1010—This small firm of art conservators restores works of art on paper, books and photographs, including fragile documents on paper or vellum. These experts also restore maps, prints and watercolors. There is a $100 minimum for each project. A free brochure will be sent on request.

David Lloyd Swift, 6436 Brownlee Dr., Nashville, TN 37205; (615) 352-0308—Mr. Swift uses scientific methods to clean, deacidify and remount all kinds of documents or works of art on paper: maps, old letters, historic documents, memorabilia, old manuscripts. Mr. Swift encapsulates restored paper. Telephone to discuss feasibility of restoration.■

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